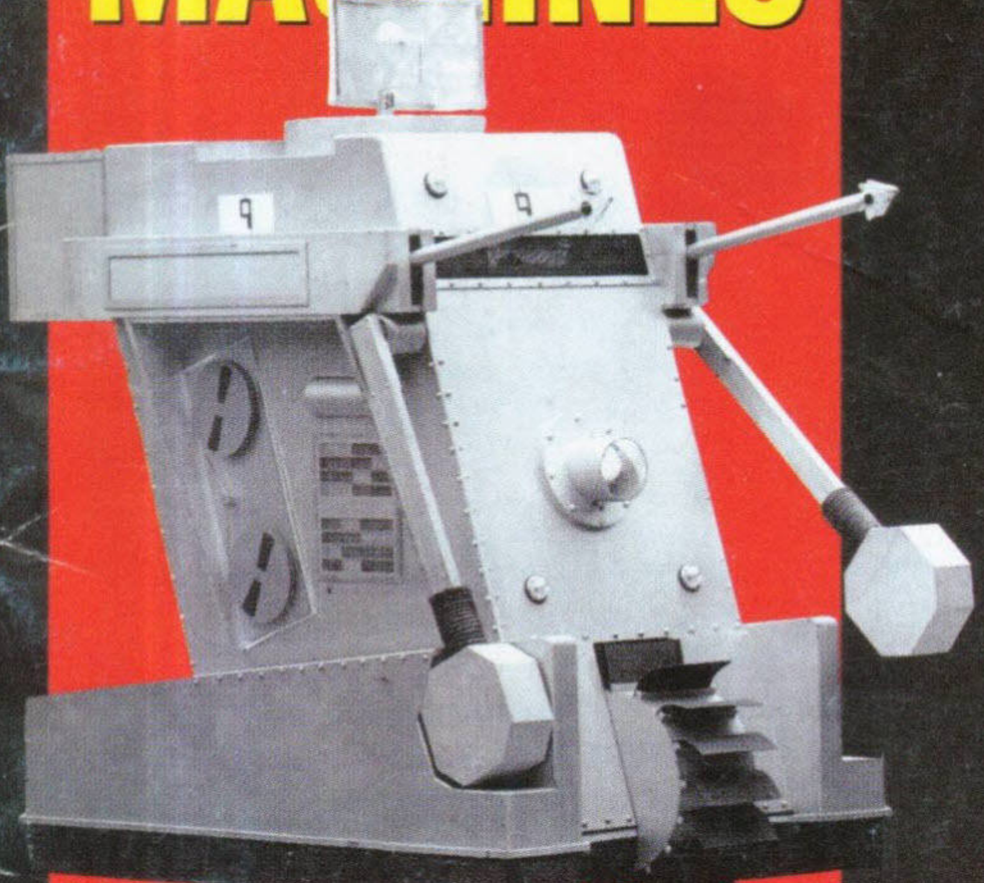
MARVEL COMICS

DOCTOR WHO MAGAZINE

THE WAR MACHINES



Back on the streets!

DWM 253 • 2 July 1997
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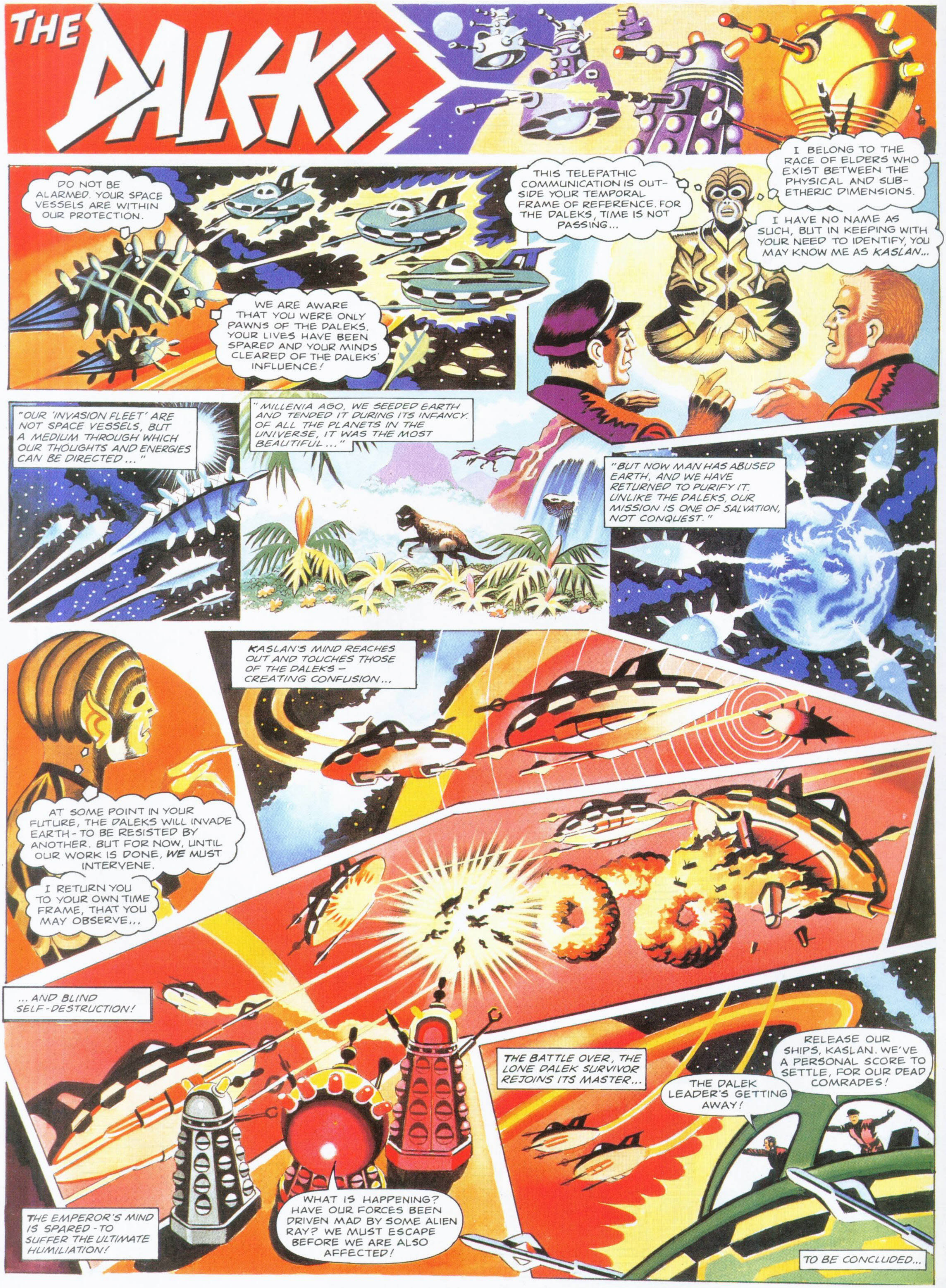
RESULT!

But how did the Eighth Doctor score in our annual Readers' Survey?

Tom & Lalla Daleks The Pirate Planet Vampires Holmes & Watson


THE DALEKS
DO NOT BE ALARMED. YOUR SPACE VESSELS ARE WITHIN OUR PROTECTION.
WE ARE AWARE THAT YOU WERE ONLY PAWNS OF THE DALEKS. YOUR LIVES HAVE BEEN SPARED AND YOUR MINDS CLEARED OF THE DALEKS' INFLUENCE!
THIS TELEPATHIC COMMUNICATION IS OUTSIDE YOUR TEMPORAL FRAME OF REFERENCE. FOR THE DALEKS, TIME IS NOT PASSING...
I BELONG TO THE RACE OF ELDERS WHO EXIST BETWEEN THE PHYSICAL AND SUB-ETHERIC DIMENSIONS.
I HAVE NO NAME AS SUCH, BUT IN KEEPING WITH YOUR NEED TO IDENTIFY, YOU MAY KNOW ME AS KASLAN...
"OUR 'INVASION FLEET' ARE NOT SPACE VESSELS, BUT A MEDIUM THROUGH WHICH OUR THOUGHTS AND ENERGIES CAN BE DIRECTED..."
"MILLENIA AGO, WE SEEDED EARTH AND TENDED IT DURING ITS INFANCY. OF ALL THE PLANETS IN THE UNIVERSE, IT WAS THE MOST BEAUTIFUL..."
"BUT NOW MAN HAS ABUSED EARTH, AND WE HAVE RETURNED TO PURIFY IT. UNLIKE THE DALEKS, OUR MISSION IS ONE OF SALVATION, NOT CONQUEST."
KASLAN'S MIND REACHES OUT AND TOUCHES THOSE OF THE DALEKS – CREATING CONFUSION...
AT SOME POINT IN YOUR FUTURE, THE DALEKS WILL INVADE EARTH - TO BE RESISTED BY ANOTHER. BUT FOR NOW, UNTIL OUR WORK IS DONE, WE MUST INTERVENE.
I RETURN YOU TO YOUR OWN TIME FRAME, THAT YOU MAY OBSERVE...
...AND BLIND SELF-DESTRUCTION!
THE EMPEROR'S MIND IS SPARED - TO SUFFER THE ULTIMATE HUMILIATION!
WHAT IS HAPPENING? HAVE OUR FORCES BEEN DRIVEN MAD BY SOME ALIEN RAY? WE MUST ESCAPE BEFORE WE ARE ALSO AFFECTED!
THE BATTLE OVER, THE LONE DALEK SURVIVOR REJOINS ITS MASTER...
THE DALEK LEADER'S GETTING AWAY!
RELEASE OUR SHIPS, KASLAN. WE'VE A PERSONAL SCORE TO SETTLE, FOR OUR DEAD COMRADES!
TO BE CONCLUDED...

Artwork **Ron Turner** Script **John Lawrence** Letters **Glib** Daleks created by **Terry Nation**

This month, we bring you the results of our annual survey, and I was interested to note some revealing trends in **DWM** readers' tastes and opinions.

This time, of course, you actually had some new *Doctor Who* to rate and rank, and most of the results still reflect the immediate response of last May: love the new Doctor, hate the script. Many comments were made to the effect that, with Paul's likeable performance and the enthusiasm of the production team, the film could easily have supported a series if only the storytelling had been more disciplined and engaging. This editorial has had plenty of mileage in the past from lambasting shoddy plotting in modern TV, so you can take my agreement with the collective mood as entirely tacit.

Elsewhere it is troubling to see the percentage of readers responding to the 'Favourite New Adventure' category with "don't read them" or "stopped reading them" increasing from last year's 32.8% to a staggering 42.5%. I think it's fair to say that there is a lot riding on whether or not the BBC have a happy and profitable time producing *Doctor Who* fiction, so I dearly hope that their key audience hasn't ebbed away before they even get a crack at the job.

In the non-fiction stakes, it's interesting to see Sophie Aldred's and Mike Tucker's *Ace!* winning out over even the excellent and keenly-awaited *The Eighties*; maybe the future will bring more of these personal and first-hand accounts of the series' production.

Perhaps this trend is borne out in your assessment of the current state of **DWM**. The 'chattier' *Gallifrey Guardian* and *Shelf Life* – both of which have had a lively year – have moved ahead of the previously unassailable *Archive* in the 'fave regular feature' category. And, delightfully, the traditionally controversial comic strip has shot up into your top five in the same list. The strip has been the focus of a great deal of care and attention over the last 12 months, and it's a pleasure to see that effort has not gone unnoticed . . .

Thanks again to everyone who voted!

Gary Gillatt

Editor **Gary Gillatt**
Assistant Editor **Alan Barnes**
Design **Michael Yeowell**
Gary Gillatt

Thanks to **Neil Alsop, Mark Ayres, Richard Bignell, Vanessa Bishop, David Brunt, Stephen Cole, Michael Ferguson, Marcus Hearn, David J Howe, Peter Moffatt, Andrew Pixley, Adrian Rigelsford, Steve Roberts, Paul Vanezis, Stephen James Walker, Martin Wiggins, BBC Books, BBC Video, In·Vision**

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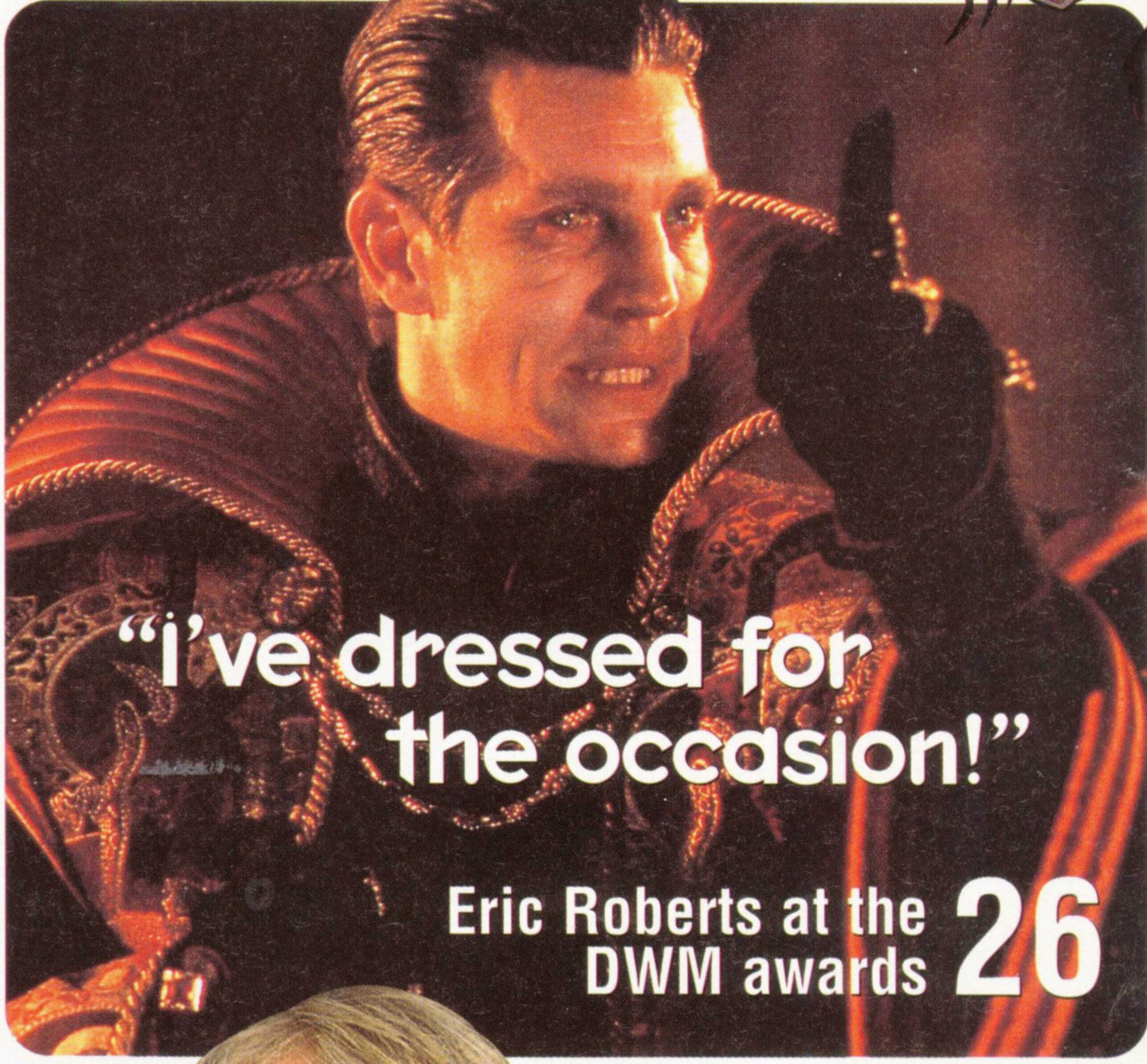
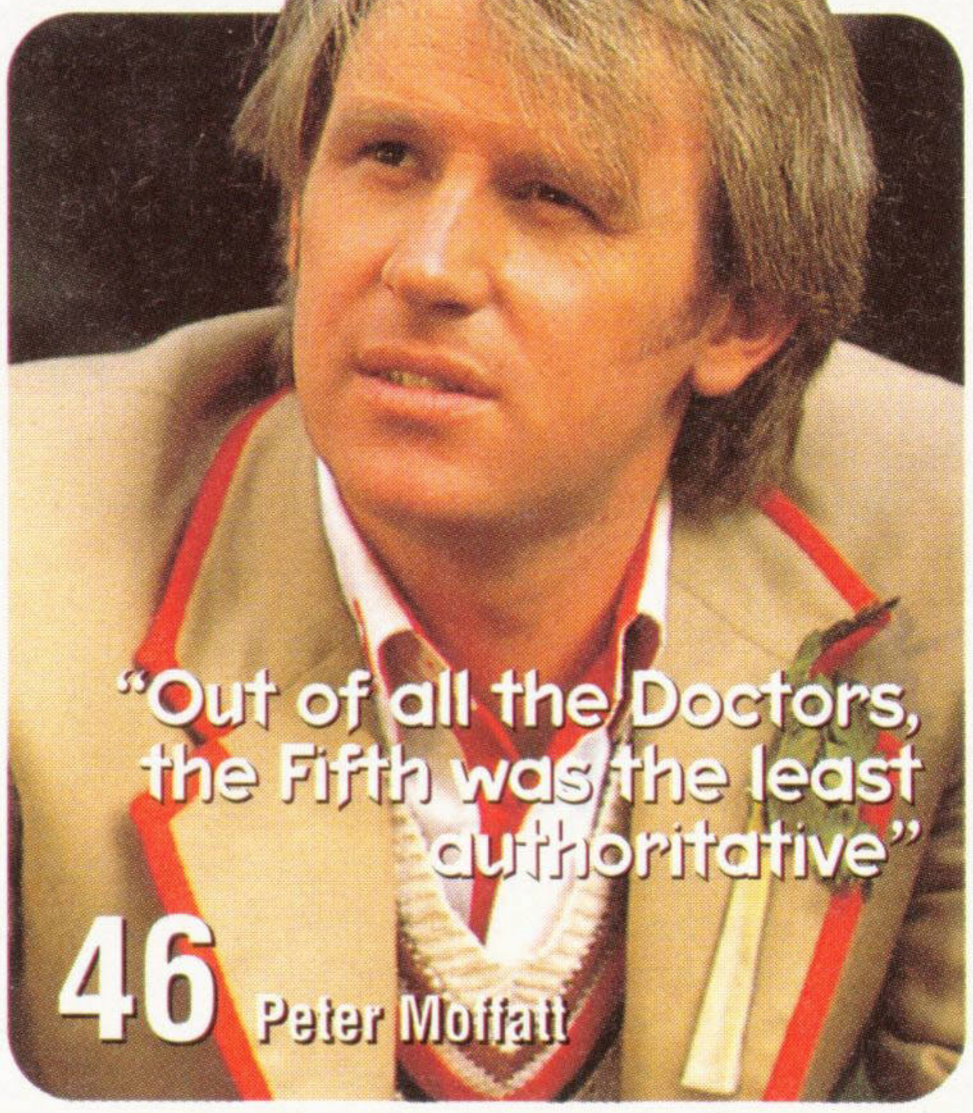


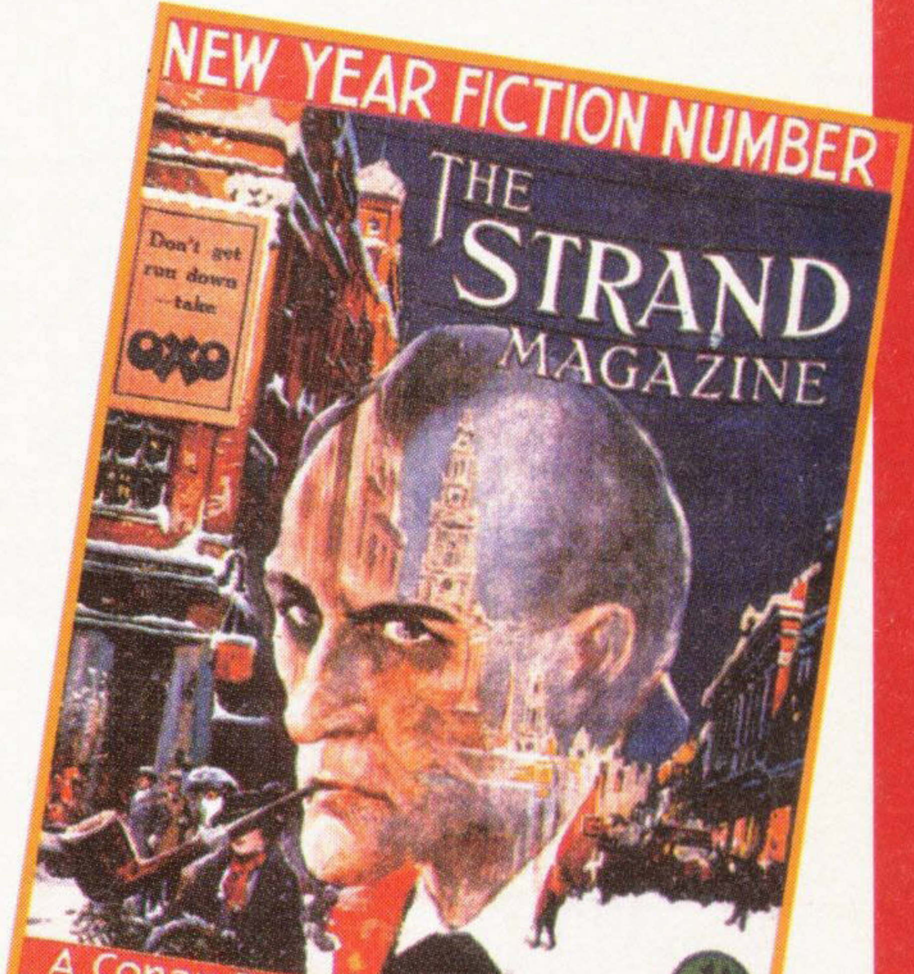
"I've dressed for the occasion!"

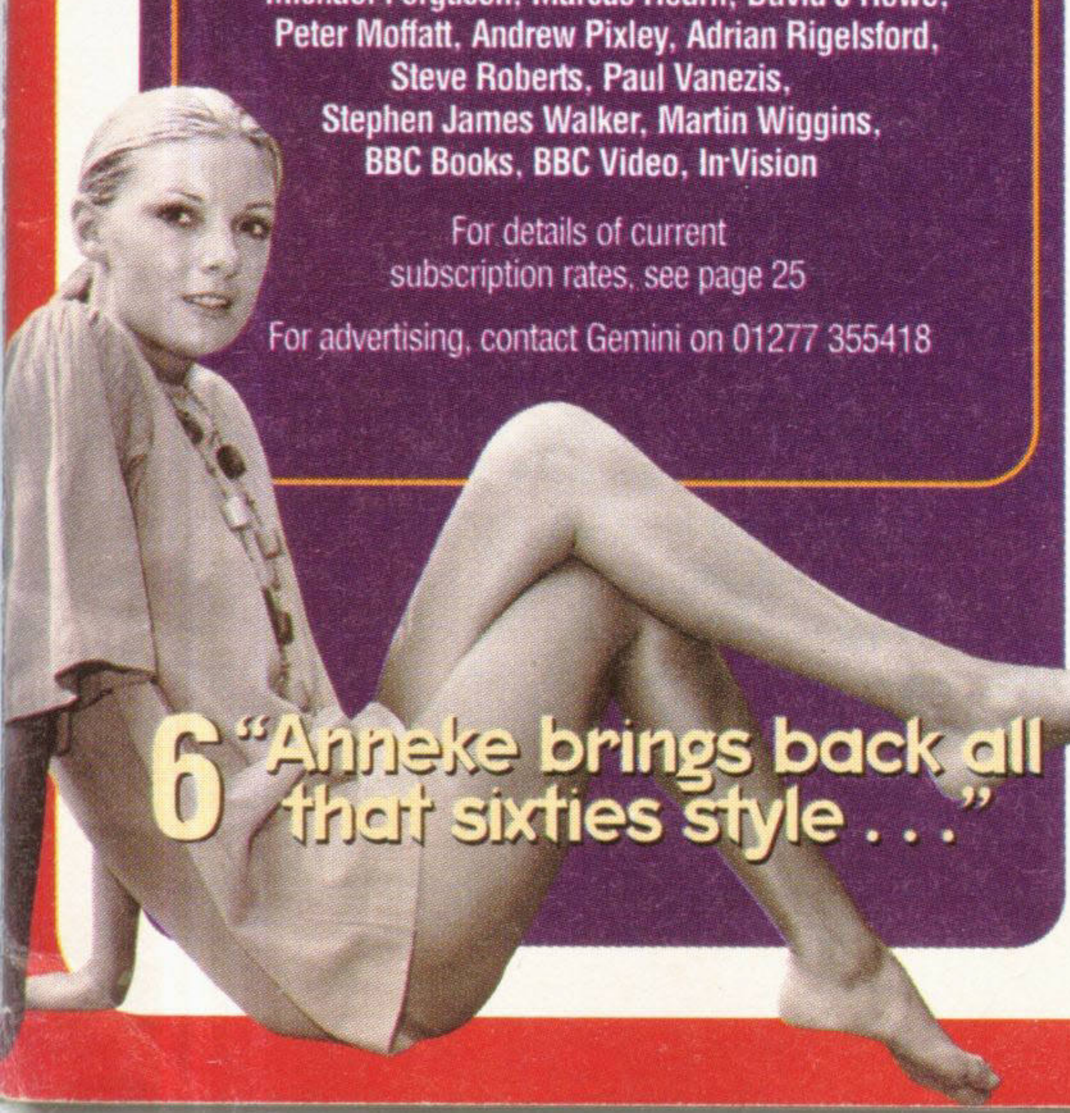
Eric Roberts at the DWM awards 26



"Out of all the Doctors, the Fifth was the least authoritative"

46 Peter Moffatt





6 "Anneke brings back all that sixties style . . ."

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Gallifrey Guardian

K9 takes the lead in four-part pilot series

He's back!

K9, the robot dog who accompanied the Doctor through four years' screen adventuring, and enjoyed a spin-off escapade of his own, is to return solo in a four-part television serial intended as a precursor to a whole new series.

The character will be "radically redesigned for a nineties and beyond audience", according to producers Paul Tams and Bob Baker, the latter being not only K9's co-creator but also the writer of *The Adventures of K9*, as the four-part pilot is provisionally known. The BBC are said to have expressed interest in purchasing broadcast rights in the pilot, which will be filmed later this year on a "seven-figure" budget.

According to co-producer Tams – the illustrator-turned-record producer who first suggested to Baker the notion of a second vehicle to showcase the popular companion after 1981's *K9 and Company* – K9's new adventures will be geared towards a family audience.

Neither Bob Baker nor Dave Martin, the other half of K9's original creative team, have ever had a good word to say about *K9 and Company*, which saw K9 embroiled in the rout of a satanic coven in middle England and was, in its time, seen as a pilot for a possible K9 series. Baker is on-record as describing the serial as "the final degredation" for the character, so it is likely that his own vision for K9's future will take the hound in a very different direction.

The character will share the limelight with a number of new, young sidekicks. Although the project will be self-contained, with no direct links to *Doctor Who* itself, there will be references, for example, to the Marius Corporation, founded by K9's on-screen creator – and true to *The Invisible Enemy*, K9's 1977 debut.

K9 with creators Dave Martin (left) and Bob Baker (right)

Baker himself has gone on to great success since his last broadcast *Doctor Who* work, *Nightmare of Eden* in 1979. He remains *Doctor Who*'s only Oscar-winning script writer, having secured the award for his writing work on the Wallace and Gromit animation hit *The Wrong Trousers*.

Among those assisting with the realisation of K9's still-secret new look is Stephen Mansfield, an effects designer whose late eighties *Doctor Who* creations include *The Happiness Patrol*'s ferocious canine Fifi. **DWM** will continue to monitor the progress of this project in the coming months – and hopes to bring you an exclusive glimpse of the new-style K9 soon . . .

More 1998 videos confirmed

Mind out next May

BBC Worldwide announced further additions to its 1998 release schedule at a swanky party to help relaunch its *Doctor Who* range in Ladbroke Grove club Subterania.

Videos forthcoming include Seventh Doctor Arthurian romp *Battlefield* in March, with Third Doctor six-parter *The Mind of Evil* – in black and white format, the only medium in which the story is known to survive – to follow in May.

The Master and UNIT (but no Doctor!) reappear in a February-released novel, *The Face of the Enemy*, written by David A McIntee. One month later, the First Doctor, Ian, Barbara and Susan crop up in Steve Lyons' *The Witch Hunters*; also released in March is Eighth Doctor adventure *Longest Day* by newcomer Mike Collier. In addition, plans are well advanced to record talking book versions of several of the new BBC novels . . .

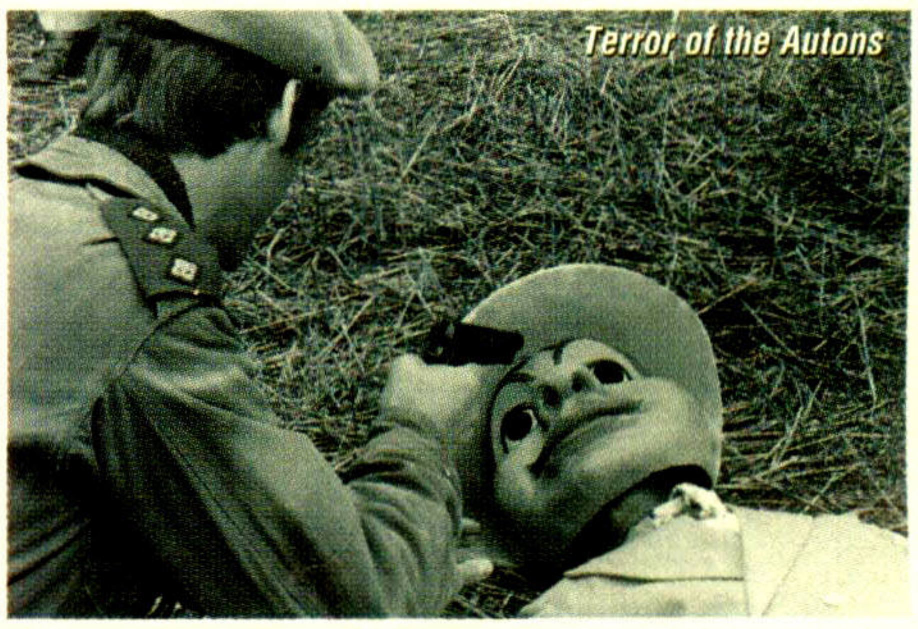
The launch itself was well-attended by members of the book and video trade, who happily guzzled wine and nibbles proffered by a number of robed ersatz Gallifreyans. Both range supremo Steve Cole and *Eight Doctors* author Terrance Dicks addressed the audience, the latter comparing BBC Books – perhaps unintentionally – to communist China!

Spin-off drama raises Consciousness

Autons back to plague UNIT

Expect bubbling globes, plastic people and UNIT action a-plenty when independent video producers BBV, previously responsible for the PROBE/Stranger series, unveil their 'Auton trilogy', three linked spin-off sequels to enduringly popular Third Doctor adventures *Spearhead From Space* and *Terror of the Autons*.

The first two films to feature the products of the alien Nestene Consciousness, titled *Auton* and *In the Blood*, are now in the final stages of pre-production work prior to shooting back-to-back both on location and – a first for BBV – in studio later this month. Written by Nick Briggs and newcomer Tim Saward respectively – with Briggs himself and Paul Vanezis provisionally filling the director's chair – these first two films will be produced in association with Reeltime Pictures, and feature characters first seen in Reeltime's 1995 Yeti extravaganza *Downtime*. Thus the Brigadier (Nicholas Courtney) will be joined by both estranged daughter Kate and Cavendish from Reeltime's earlier enterprise; further cast details are expected imminently.

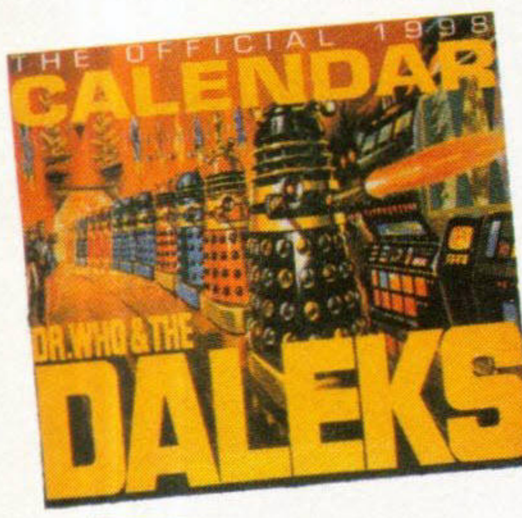

Terror of the Autons

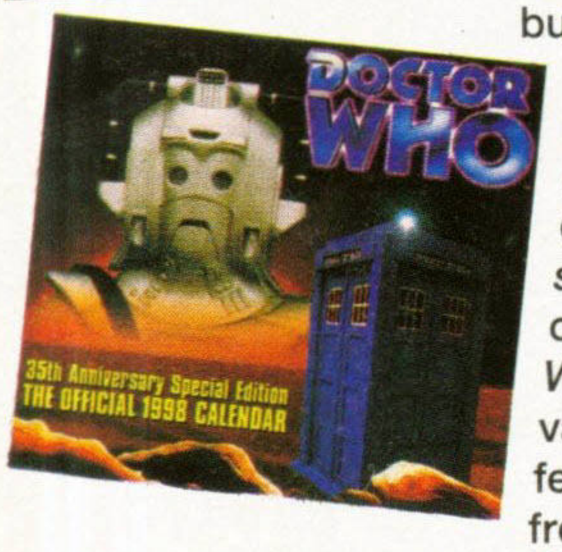
DWM can promise exclusive coverage of this exciting project over the summer – but those readers so inclined have the opportunity to witness shooting at the closest possible hand! Producer Bill Baggs is looking for extras for work to be shot during late June and early July in the Harrow area of north west London; those interested should send a SAE to BBV c/o 3 Douglas Crescent, Bitterne, Southampton, SO19 5JP. Fixed glassy stares, boiler suits and bionic wrist attachments are optional . . .

BBC [1] BBC Video [1] BSB [1] TTL [1]

In brief . . .

The independent producers working on both sides of the Atlantic to develop a new format for television *Doctor Who* [see DWM 252] continue their efforts to secure the series' return, and have been investigating the possibilities of the so-called 'virtual studio' – ie, computer-simulated sets locked in accord with motion-control cameras to give a scale and size to settings hitherto unachievable. One of the producers involved cites *Babylon 5*'s production design and feel as an excellent template to work from . . . Conventions coming up over the summer include . . . Colin Baker, Dave Prowse and David Banks attending Infinity at the Angel Hotel, Cardiff over the weekend of 10-12 July (SAE to Infinity, 12 Stuart Street, Treherbert, CF42 5PR for further details). Colin Baker will also be present for Event One at the Winter Gardens, Weston-super-Mare over 23-24 August. Also appearing: Nicola Bryant, Nicholas Courtney and Elisabeth Sladen (SAE to Event One, 13 Farm Road, Milton, Weston-super-Mare, Somerset, BS22 8BA) . . . Slow Dazzle Worldwide will be releasing not one, but two *Doctor Who* themed calendars for 1998 (left). Alongside the official *35th Anniversary Special Edition* calendar will be a *Dr. Who & the Daleks* variant – this latter featuring 12 images from the first Peter Cushing-starring sixties film struck direct from the negative.





Outside the Spaceship

compiled by Dominic May

Television **Sylvester McCoy** was brought back to shoot some extra scenes as Michael Sams in *Beyond Fear* for the version being sold abroad. **Paul McGann**'s performance as Golic in *Alien*^{3} will be shown on 23 June during ITV's *Into the Unknown* themed week. **Verity Lambert**'s Cinema Verity is developing six-part BBC2 comedy *Our House* for the autumn season. **Philip Hinchcliffe** has left Portman Productions to join Scottish Television Enterprises' drama department as an executive producer. Former *Doctor Who* script editor **Antony Root** has relinquished his post as head of drama at Thames Television to undertake the same role at Granada TV. **Tony Virgo** is developing a £4.5 million four-part adaptation of Thomas Hardy's *Tess of the D'Urbervilles* for BBC1 to be shot next Spring and broadcast in late 1998/early 1999. And a new peaktime series titled *Ice Warriors* is being produced by LWT. Sadly, it's only a *Gladiators* clone on ice.

Stage **Caroline John** can be seen as both Lizbeth Bede and Mrs Poyser in *Adam Bede* at the York Theatre Royal until 28 June. **Kate O'Mara** has taken over the role of Mrs Cheveley in a tour of *An Ideal Husband*.

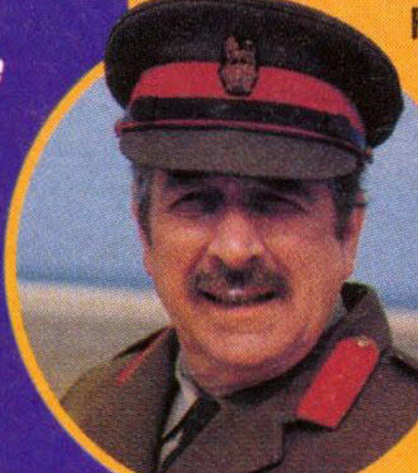
Radio **Sylvester McCoy** starred as Fritz (Friedrich Niezsche) in *Nietzsche's Horse*, a recent Radio 4 *Monday Play*. *Minor Adjustment*, with **Peter Davison**, began a repeat run on Radio 4 for six weeks from 29 April.

Awards Former *Doctor Who* set designer **Tony Burrough** won the 1996 British Academy Craft Award for Best Production Design for his work on *Richard III* (and **Paul McGann** presented two awards at the ceremony).

Obituary **Arthur Hewlett**, who played Kalmar in *State of Decay* and Kimber in *The Trial of a Time Lord* Parts Nine to Twelve died in March aged 89.

"No little Englander me!"

DWM gets marching orders from the Brigadier!



We received a letter from actor Nicholas Courtney in response to an item in last issue's *Outside the Spaceship* [DWM 252]. "It mentions the fact that Richard Franklin stood as a candidate for the Referendum Party in Hackney South and Shoreditch in the recent general election," writes Nicholas. "It goes on to say that 'Campaigning with the assistance of Nicholas Courtney, he mounted a cabaret . . .'

"It is true that I played the part of 'Sir J Goldfinger' in this satirical frolic. But that is all. I happen to be totally opposed to the ideas of the Referendum Party. It would be strange if it were otherwise – I happen to be a lifelong European from way back. No little Englander me. After all, didn't the Brigadier usually answer to Geneva in his UNIT days? I am not a member of any political party, but I have always taken a deep interest in current affairs and anyone who was present at the recent Manopticon over the May Bank Holiday will acknowledge that I had a large smile on my face when thinking about the events of the preceding few days . . ."

We can only offer our apologies to Nicholas for any unintentional misrepresentation of his views . . .

Collectors' Heaven

DWM's monthly guide to upcoming *Doctor Who* merchandise

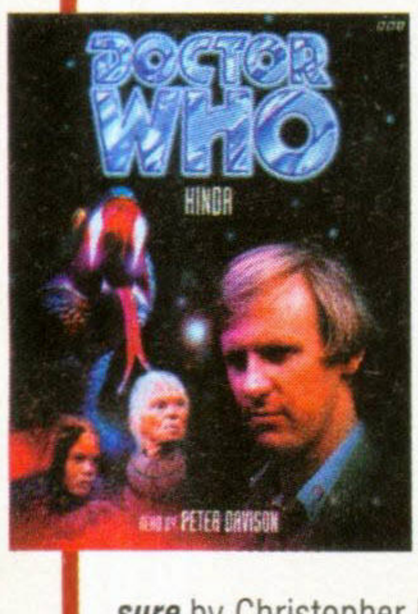
7 July

Novel ***Doctor Who: Vampire Science*** by Jon Blum & Kate Orman [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: The Murder Game*** by Steve Lyons [Second Doctor, Ben & Polly] *BBC Books* £4.99

17 July

Novel ***The New Adventures: Beyond the Sun*** by Matthew Jones [Bernice & Jason Kane] *Virgin Books* £4.99



4 August

Video ***The Happiness Patrol*** [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)

Novel ***Doctor Who: The Bodysnatchers*** by Mark Morris [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: The Ultimate Treasure*** by Christopher Bulis [Fifth Doctor & Peri] *BBC Books* £4.99

Audio ***Kinda*** (Peter Davison reads an abridged novelisation) [Fifth Doctor, Adric, Tegan & Nyssa] *BBC Audio* £5.99

11 August

Video ***Doctor . . . Who on Earth is Tom Baker*** (reissue) *Reeltime Pictures* £10.99

21 August

Novel ***The New Adventures: Ship of Fools*** by Dave Stone [Bernice] *Virgin Books* £4.99

1 September

Novel ***Doctor Who: Genocide*** by Paul Leonard [Eighth Doctor, Sam & Jo Grant] *BBC Books* £4.99

Novel ***Doctor Who: Business Unusual*** by Gary Russell [Sixth Doctor & Mel] *BBC Books* £4.99

18 September

Novel ***The New Adventures: Down*** by Lawrence Miles [Bernice] *Virgin Books* £4.99

6 October

Video ***E-space Boxed Set*** *Full Circle, State of Decay, Warriors' Gate* [Fourth Doctor, Romana, K9 & Adric] *BBC Video* £tba

Novel ***Doctor Who: War of the Daleks*** by John Peel (tbc) [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Illegal Alien*** by Mike Tucker & Robert Perry [Seventh Doctor & Ace] *BBC Books* £4.99

Non-fiction ***The Doctor Who Book of Lists*** by Justin Richards & Andrew Martin *BBC Books* £5.99

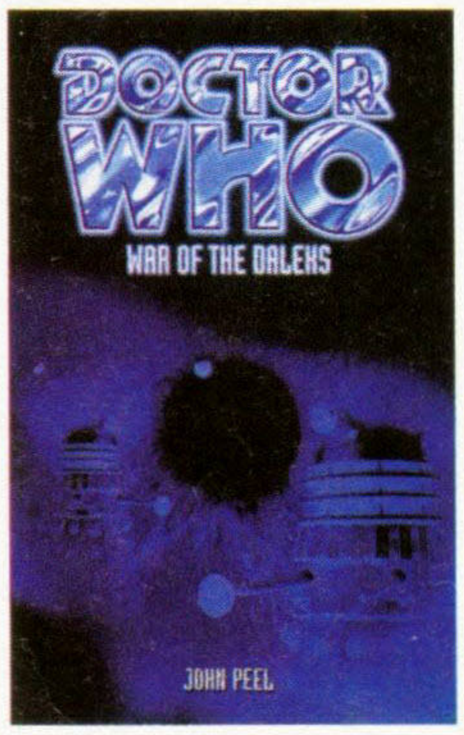
Non-fiction ***A Book of Monsters*** by David Howe *BBC Books* £15.99

CD Rom ***Doctor Who*** *BBC Multimedia* £tba

16 October

Novel ***The New Adventures: Deadfall*** by Gary Russell [Bernice & Chris Cwej] *Virgin Books* £4.99

Non-fiction ***Licence Denied*** edited by Paul Cornell [compilation of fanzine material] *Virgin Books* £6.99



3 November

Novel ***Doctor Who: Alien Bodies*** by Lawrence Miles [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Eye of Heaven*** by Jim Mortimore [Fourth Doctor & Leela] *BBC Books* £4.99

Audio ***Vengeance on Varos*** (Colin Baker reads abridged novelisation) [Sixth Doctor & Peri] *BBC Audio* £5.99

20 November

Novel ***The New Adventures: Ghost Devices*** by Simon Bucher-Jones [Bernice] *Virgin Books* £4.99

Non-fiction ***Doctor Who: The Eighties*** [paperback] *Virgin Books* £12.99

Non-fiction ***Doctor Who: The Second Doctor Handbook*** by David J Howe & Stephen James Walker *Virgin Books* £4.99

18 December

Novel ***The New Adventures: Mean Streets*** by Terrance Dicks [Bernice & Chris Cwej] *Virgin Books* £4.99

5 January

Video ***Timelash*** [Sixth Doctor & Peri] *BBC Video* £11.99 (rrp)

Novel ***Doctor Who: Kursaal*** by Peter Angelides [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: The Roundheads*** by Mark Gatiss [Second Doctor, Ben, Polly & Jamie] *BBC Books* £4.99

Audio ***Vengeance on Varos*** (Colin Baker reads abridged novelisation) [Sixth Doctor & Peri] *BBC Audio* £5.99

15 January

Novel ***The New Adventures: Tempest*** by Christopher Bulis [Bernice] *Virgin Books* £4.99

5 February

Novel ***Doctor Who: The Face of the Enemy*** by David A McIntee [The Master & UNIT] *BBC Books* £4.99

19 February

Novel ***The New Adventures: Walking to Babylon*** by Kate Orman [Bernice] *Virgin Books* £4.99

2 March

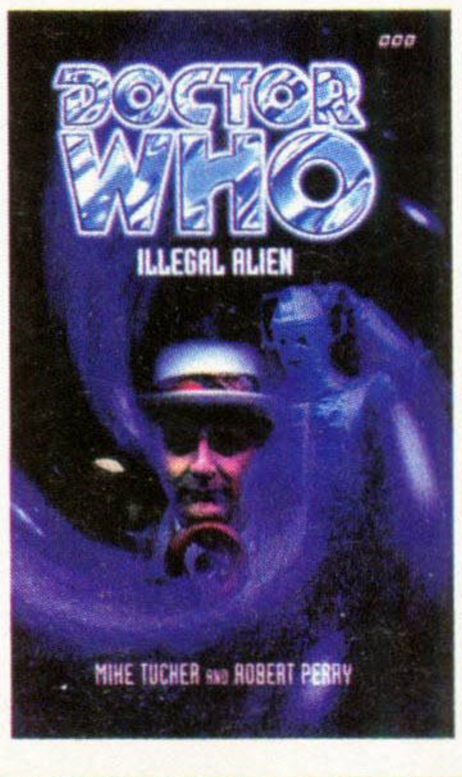
Video ***Doctor Who: Battlefield*** [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)

Novel ***Doctor Who: Longest Day*** by Mike Collier [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: The Witch Hunters*** by Steve Lyons [First Doctor, Ian, Barbara & Susan] *BBC Books* £4.99

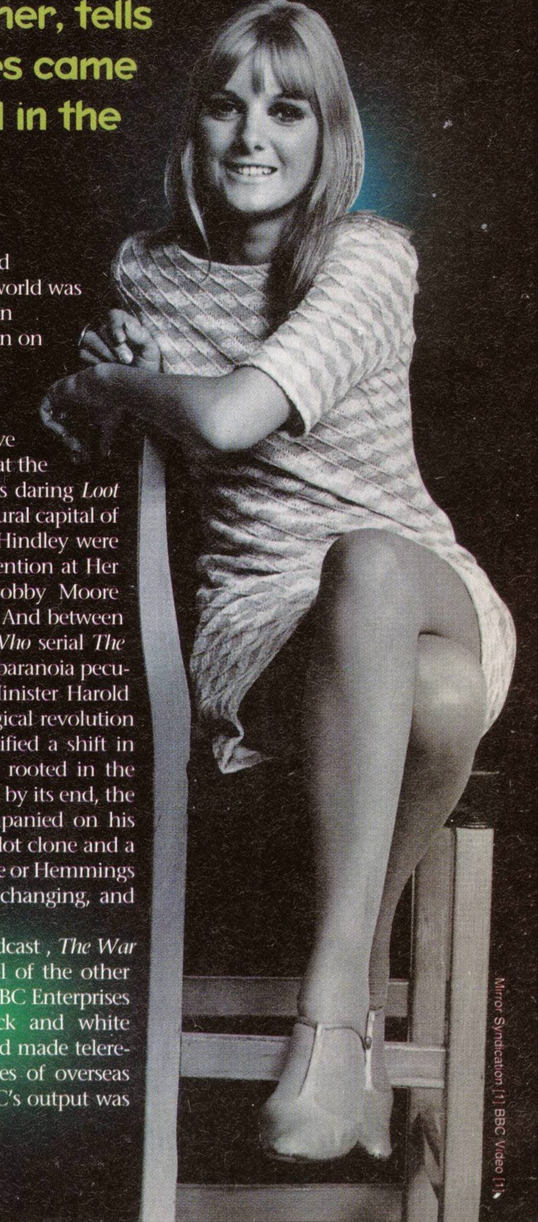
4 May

Video ***Doctor Who: The Mind of Evil*** [Third Doctor, Jo & UNIT] *BBC Video* £tba



1966 AND ALL THAT

Lost or incomplete for nearly 30 years, *The War Machines*, the first *Doctor Who* serial to have an explicitly contemporary edge, has been restored, re-mastered and is finally released on video this month. **Richard Molesworth**, a member of the team who pieced the story back together, tells how the Machines came to be dismantled in the first place . . .



Between 25 June and 16 July 1966, the world was changing. American bombs rained down on Hanoi. France left NATO. The Beatles completed work on their epochal *Revolver*; single *Paperback Writer* gave way to the Kinks' *Sunny Afternoon* at the top of the hit parade. Joe Orton's daring *Loot* wowed London, suddenly the cultural capital of this brave new world. Brady and Hindley were in the first few weeks of their detention at Her Majesty's Pleasure. Very soon, Bobby Moore would hoist the World Cup aloft. And between those four Saturdays, the *Doctor Who* serial *The War Machines* – a slice of a certain paranoia peculiar to the white heat of Prime Minister Harold Wilson's much-vaunted technological revolution – was broadcast on BBC1. It signified a shift in emphasis for the series, suddenly rooted in the there and then, the here and now; by its end, the doddery Doctor would be accompanied on his travels by a willowy Biba-clad Bardot clone and a modishly classless wideboy, a Caine or Hemmings in sailor suit. But the world was changing, and would change again . . .

After its only UK terrestrial broadcast , *The War Machines* followed the route of all of the other *Doctor Who* stories from this era. BBC Enterprises took the 405-line two-inch black and white videotapes of the four episodes and made telerecordings of them for the purposes of overseas sales. At the time, most of the BBC's output was

Mirror Syndication [1] BBC Video [1

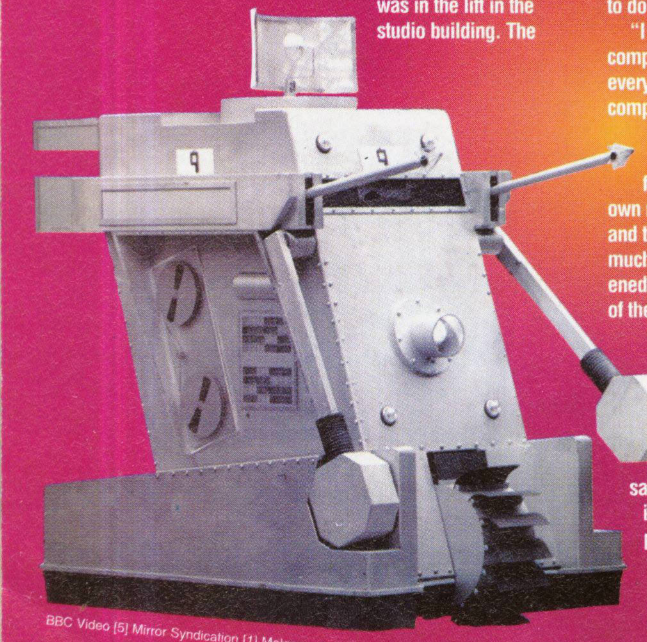
GHOSTS IN THE MACHINES

The original director of *The War Machines* re-views his work of 31 years ago . . .

Michael Ferguson began working for the BBC in the early sixties. "The first thing I did at the BBC was holiday relief some 33 years ago, working as an Assistant Floor Manager. I started as a 'trailing' AFM, then moved onto *Doctor Who* as the AFM for the first Dalek story, which was co-directed by Richard Martin and Christopher Barry. My claim to fame is that I was the first-ever Dalek, because the first time one was ever seen, you only saw the sucker arm. I was actually sitting on the camera-dolly, trundling down this silver corridor towards Jacqueline Hill, with a Dalek sink plunger held out in front of me. The other thing I remember was that the first day we were in the studio with the Daleks, I was in the lift in the studio building. The lift-man (an interesting man – he was always trying to sell me watches and things) turned to me and said 'It's a pity about Kennedy.' I asked what had happened, and he told me that President Kennedy had been shot. So I remember very clearly where I was when I heard the news that Kennedy had been assassinated – I had just finished working on a *Doctor Who* episode.

"After this, I went off and trained as a director and then got my first TV directing work, working on *Compact*, which was a twice-weekly serial. I then got the opportunity to direct *The War Machines* for *Doctor Who*. This was a great break for me, because the programme by then had become quite well established, was one that I was enjoying as a viewer, and also was one I had already been involved in. So it was great fun to do.

"I remember at the time of *The War Machines* that computers were very new – we accept them now, everybody knows what computers and PCs are – but computers then were something rather strange, and not everyone knew about them. In particular, the interest was: would computers ever learn to think for themselves? Would they become a force in their own right, separate from the people who made them, and thought that they controlled them? That was very much a topic in those days, people were rather frightened of computers, and I think that generated quite a lot of the interest in this particular story."



Although written by Ian Stuart Black, the idea for the original story stemmed from the programme's new scientific advisor, Doctor Kit Pedler. "I remember Kit very well, he did have a lot to do with it. He was one of the early computer buffs, and would sometimes say 'No, this couldn't happen like this' at script meetings. Although it was a fantasy programme, the production staff were always very keen – quite rightly – to keep it within the bounds of credibility to some extent. To say that these things were possible – just – so that too many liberties weren't taken for dramatic purposes. In a way, I think that's been one of the secrets of *Doctor Who*. Quite a lot of things – apart from being able to move through time and space – in the early days of the programme have come about in some shape or form."

Not that Michael relied solely on Kit Pedler for background advice. "I remember going to IBM in Hammersmith, doing our research for *The War Machines*. We went and talked to their people about computers, as we didn't know too much about them – what did they do? – how did they work? – what did they look like? In those days, a computer filled the space the size of a television studio, full of parts which looked like big washing machines with great big spools of tape grinding away. They were very impressive, actually – more impressive than computers are nowadays."

Most people who worked on the programme at this time seem to come away with strong memories of William Hartnell. Michael Ferguson is no exception. "I have two memories of Bill. My first job on the programme was when I was AFM on that first Dalek serial. I remember he was actually very helpful, very kindly. I suppose because he was new to the programme, he was very keen to make it work. When I returned as a director, I found him to be . . . not quite as charming as I had remembered him before. Maybe he just took a different attitude towards directors! I also think at the time he was not a very well man. Bill was certainly one who didn't suffer fools particularly well – I think probably for good professional reasons – although I think there are perhaps more charming ways of dealing with the things that inevitably go wrong on a programme as complicated as *Doctor Who*. A man not blessed with a long temper."

The War Machines features the debuts of two new companions for The Doctor – Michael Craze as Ben and Anneke Wills as Polly. "I wasn't involved in the casting. But they were great. Looking back on it it's remarkable how very sixties Anneke looks in particular. It suddenly brings back to me all that lovely old sixties style that she encapsulated particularly well. They were both terrific to work with – they had a lot of energy, were very talented, and great fun."

Michael has just watched Episode 1 of *The War Machines* for the first time in many years. "It brings back very happy memories. As a young director – in my late twenties – it was a great opportunity to stretch my imagination. Instead of doing a very formulaic programme – although that was delightful in it's own way – to be given something where you could make your mark, where you could do things and surprise people, and tell the story in an exiting and vivid way – it was a great challenge, and one I remember with great affection. Of course, I went on to direct other episodes of *Doctor Who*, but I'll always remember my first with affection. It was also my first experience with a film camera – I'd done quite a lot of work in the studio with multi-camera directing, but film was usually used for plays, and was thought of to be something that was frightfully grand. To be allowed out with a film camera and a film crew on the streets of London, with people in costume, really made me feel as though this was the 'big time'. It never got any better than that, I have to say."

Although the story has been back at the BBC for over a decade in its curtailed form, Michael is full of praise for the effort that has gone in to restoring the story. "I think the endeavour is absolutely terrific, I'm delighted. I think a lot of the history of television – not just *Doctor Who* – has been lost, which is a great shame. It is important archival material, not just from an artistic interest, but from a sociological interest. Preserving what people were enjoying on TV at any given time. What was it about that programme, at that moment in time? What was it about this particular programme that made it important and interesting, and why did it catch so many people's imagination? I'm delighted that people are so committed to restoring *The War Machines* – discovering all the missing bits and putting them all together. I admire and thank the people involved, because it means – if nothing else – that part of my work has been reclaimed and will be available."

"it's remarkable how very sixties Anneke looks in particular"

Very available, as the story will be released on video. Michael has no doubts as to the reaction it will get. "I think the *Doctor Who* fans will enjoy it, if nothing else for its historical interest. I think it's a very good story, and will stand up really well."

BBC Video [5] Mirror Syndication [1] Molesworth [1]

The boys in blue look on as Sir Charles Summer (William Mervyn) and the Doctor (William Hartnell) confront Machine 9 in Cromwell Gardens

foreign television stations had other forms of videotape which were widely different (525-line NTSC was already in full force in America, whilst 625-line was being introduced in other countries, as well as over on BBC2 here in the UK). However, film was a universal medium that any other country could use and broadcast from, therefore the BBC sold film copies of its programmes. This was more accessible for overseas markets, and therefore more lucrative.

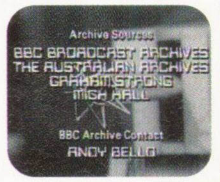
The original 405-line videotapes of all four episodes were wiped by BBC TV in March 1974 (alongside all four episodes of *The Macra Terror*). However, BBC Enterprises still had their film prints, and the story was offered for overseas sale by BBC Enterprises until at least 1974. Enterprises had only a limited period in which to sell programmes due to various complex agreements over rights, and once a programme was no longer commercially viable, they junked their film copies. At the time, it is extremely probable that they did not realise that they were destroying the only copies of the programmes involved, thinking that other BBC libraries kept the master versions. Mainly, the film prints were destroyed by incineration, although it is possible that a few went 'missing' before this happened, perhaps by employees who could not bear to see copies of their favourite programmes coming to such an ignoble end. By 1977, all four episodes of the story had had their film prints junked by BBC Enterprises.

In 1978, the BBC set up their film and videotape library and for the first time had the opportunity to take stock of which programmes they still had copies, and which ones were gone – perhaps forever. Although many episodes of *Doctor Who* were saved from destruction over at BBC Enterprises at this point in time, it seemed that *The War Machines* had gone for good.

Then came the first stroke of luck. In the late seventies, a private film collector came forward with a 16mm black and white film telerecording of episode 2 of *The War Machines*. This print had allegedly originated from ABC TV in Australia, which had shown the story in 1966. The print was complete, and the BBC took a film copy of this episode for its archive.

Then in 1984, a TV station in Nigeria returned all four episodes of the story to the BBC film and videotape library. BBC Enterprises then were able to offer the story for sale once again, and copies were subsequently shown overseas in the mid-eighties (most notably on PBS stations in America, where – by dint of the story being the last complete Hartnell adventure – the Hartnell/Troughton regeneration sequence from *The Tenth Planet* Episode 4 is believed to have been tacked onto the end). The story then had another UK outing in early 1993 on fledgling satellite TV station UK Gold (this time minus the regeneration). From here, it was only a matter of time before the story was chosen for release by BBC Video. There was just one problem. The story was not quite complete . . .

The prints returned to the BBC from Nigeria had originated at TVNZ in New Zealand (this was common practice in overseas sales. BBC Enterprises would instruct a TV station to pass on their film prints to other foreign broadcasters once the first broadcaster had finished with the material). When the story was shown in New Zealand in 1969, some scenes in Episodes 2, 3 and 4 were deemed to be unsuitable for the audience, and were physically cut from the film prints.



It was in late 1996 that BBC Worldwide decided that they wanted to release the story onto home video, and contacted Paul Vanezis for his thoughts. Paul had produced *The Five Doctors* special edition for BBC Video in 1995, and had recently just completed *Bottom: Fluff* with Steve Roberts in 1996. Paul and Steve are also members of a loose collective of people (some who work for the BBC, some who don't) who have become known by the title of the Restoration Team. The team first gained notoriety in the early nineties after recolourising the Pertwee stories *Doctor Who and the Silurians*, *Terror of the Autons* and *The Daemons*. As far as *The War Machines* was concerned, it was time for Paul, Steve, and their associates to sit down and see what was actually missing, and what could be done about it.

Steve Roberts loads *The War Machines* on telecine

NOISES OFF

Sound engineer **Mark Ayres** on hiss, clicks, pops and drop-out . . .

Mark Ayres is known best for his music, which graced late eighties serials *The Greatest Show in the Galaxy*, *The Curse of Fenric* and *Ghost Light*. However, music is only one of Mark's talents. His skills as a recording engineer were called upon when he was asked to restore the soundtrack to *The War Machines*: "It's a very specialised field – it's not just a question of passing it through a mixing desk and putting some equalisation on it . . ."

Editor
JONATHAN BIRKETT
BBC POST PRODUCTION RESOURCES PEBBLE MILL
Sound Restoration
MARK AYRES

The first thing Mark had to do was get to grips with all the source material. "There were – I think – three different sources of 16mm film prints, and there are still some holes in the pictures. The holes have been filled using audio taken from off-air reel-to-reel recordings made by a fan called Graham Strong from the original 1966 broadcasts. All the various 16mm prints had different audio levels, in the same way as the pictures look different on them all – some are very grainy, some are very clear, some have got scratches on, some haven't, and it's the same with the audio from those different sources. The censored film sequences returned (albeit on video) from Australia are of quite poor quality, sound-wise – there are fewer of the higher frequencies preserved, and a lot more hiss.

"There are a couple of points where I've had difficulties, because in taking all the 'warbling' noises out of the off-air recordings, I've used some very specific software. However the software in itself produces artefacts – funny noises. So although I've taken away much of the noise that was actually there, the noise you are left with is completely different from the noise you originally had, and at a lower level. But again what I've done is treated it, and it sounds similar to the Wotan sound-effect, like a new sound-effect comes in at a couple of points. But to me, that's less objectionable – and I don't think Joe Public will notice as much as the fans might. But I think that a bit of added sound is far preferable to not being able to hear what's being said."

One of the infamous missing sequences from the story features a War Machine attacking a telephone box and its helpless occupant. This scene has now been restored for the video release, but required a special effort from Mark. "The telephone box sequence was quite interesting – the pictures were reinstated from an edition of *Blue Peter*, but the accompanying sound was wrong. The only available sound source was the Graham Strong audio tapes. I've still used the dialogue, but moved the lines over a wide shot of the telephone box, as there are still some pictures missing at this point. All the dialogue is now back, but the lines are now heard over an exterior shot. Unfortunately, Graham's recordings were very distorted at this point, so I've had to take them down in level slightly, and bring up the level of noise of the War Machine approaching. The mix is not the same as it was on the original programme, but it disguises the distortion and makes more sense over the way we've had to re-cut the pictures – the dialogue is used over a wide shot, so the sound source would be further away from the viewer. It's not strictly what is in the original programme, but seeing as we couldn't get back to original, what we have done is re-built something which now makes perfect sense, rather than just leaving a hole."

There was an obvious temptation to try and improve the general sound, and remove any mistakes or unwanted noise that originally featured in the programme. "There are some difficult decisions as to how far I should take my work. Because the original video has been transferred to film, I've tried to remove anything which was added during that process of optical copying – in other words, taking it back to its condition on original transmission. Any film 'pops', or scratches, or clicks where the film may have broken or been cut, I've smoothed out. During the battle sequence in Episode 3, there are lots of horrible banging noises on the film soundtrack, and I did start to remove them. But then I listened to Graham's off-air recordings, and I discovered that they're there too. They must have been on the original video tape (probably the extras bumping into microphones whilst staging the fight in the warehouse), so I've left them intact. They were on the original recording, and I didn't see it as my job to tamper with the original recordings.

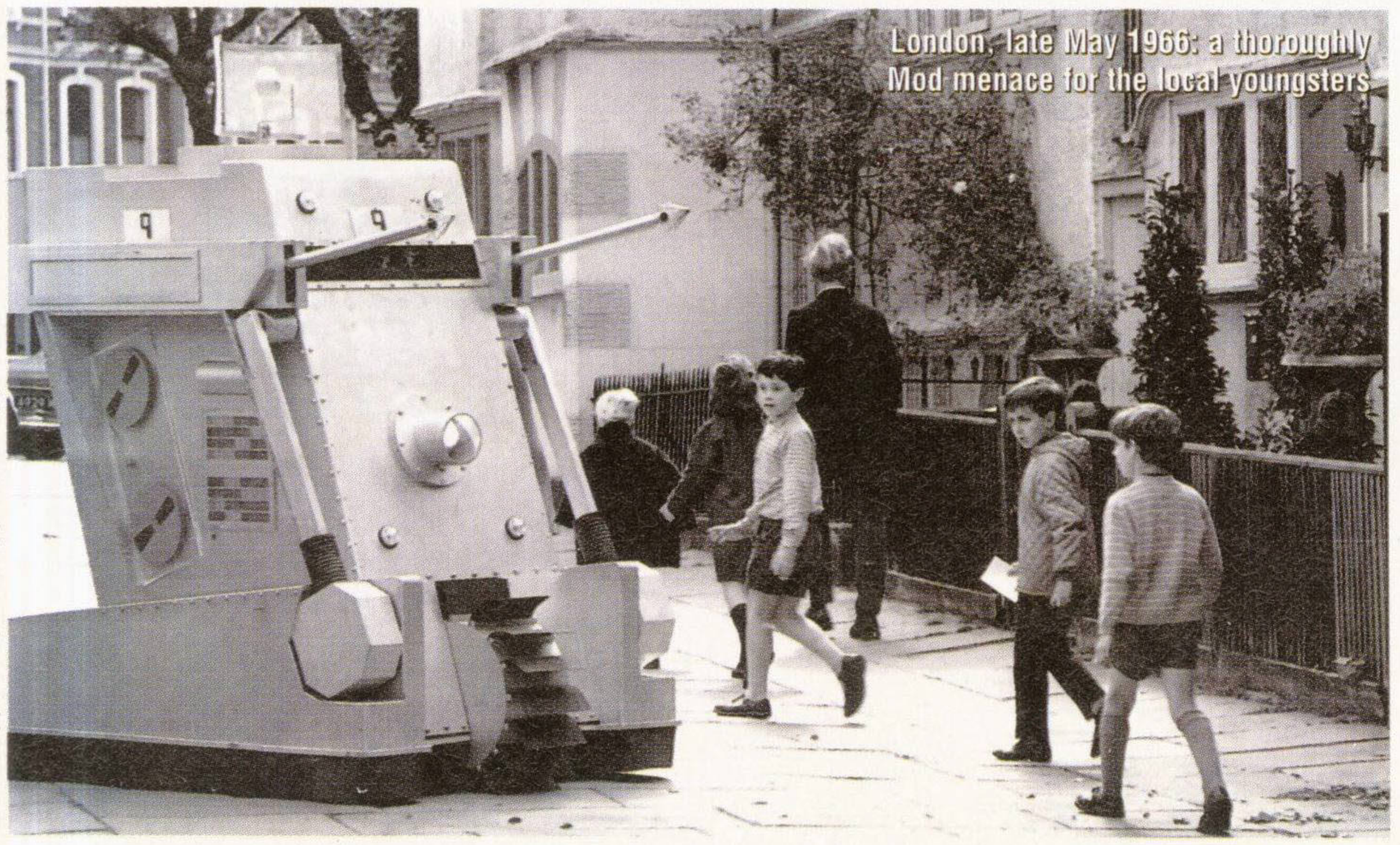
> "I didn't see it as my job to tamper with the original recordings"

"There are also a couple of occasions where sound-effects have been faded in at the wrong points – this would have occurred during the original studio recordings. As part of the process of restoring the sound, I've had to run it all through my computer. I could 'see' all the sound up on my computer screen - it would be very easy for me to 'grab' a sound effect, and put it back where it's supposed to be. I haven't done it, because it was done wrongly at the time, and that's the way it should stay. All I've tried to do is correct technical defects which have occurred later with the film, I haven't corrected things which were done wrongly on the original tapes.

"Except in two places. The restored battle scene in Episode 3 featured sound (and pictures) from the returned Australian material. At the beginning of the sequence, the sound faded down, and then back up again. It sounded to me a bit like a dropout, so I removed it. Again, when listening to Graham's audio recordings, I found the same dip in sound on the original broadcast. What must have happened during the studio recording is that the film sequence was played in, and the sound engineer faded up the film sound, thought he'd made a mistake and faded it down again, then thought 'Hang on, I was right first time', and faded it up again. There was this dip in the sound, and it was very distracting, so I've repaired it, and left the sound 'smooth' . . ."

Ultimately, Mark's endeavours will not be noticed by the majority of viewers. Unlike his musical compositions, his work on *The War Machines* is defined not by what the viewer hears, but by what escapes un-noticed. "There are undoubtedly two or three points where you will notice that something has been done, but there are many more points where you will not!" It's what people *don't* hear that counts . . .

"Come in Number 9, you're time is up . . ."



London, late May 1966: a thoroughly Mod menace for the local youngsters

Firstly, a VHS cassette of the story was ordered up from the BBC film and television library, and scrutinised for cuts and problems. An examination of Episode 1 revealed it to be completely uncut (at a duration of 24 minutes and one second), although odd frames appeared to have been edited out at some stage to remove video/film transition overlaps.

Both the Nigerian version and the private collectors version of Episode 2 were compared. The Nigerian version had the better pictures in terms of sharpness and detail of the two, although it had six segments cut from it. However, it was decided that these cuts could be easily be restored using the complete sequences from the other version of Episode 2 (which ran to the correct duration of 24 minutes exactly).

Episodes 3 and 4 had more substantial problems. Both episodes had chunks missing from them – 17 seconds from Episode 4 and a more substantial two minutes and 16 seconds from Episode 3. Ordinarily, there would be nothing that could be done to rectify these problems, other than to tidy up the cuts. Luckily, many independent factors combined to make these problems surmountable by other means.

A few years ago, a long-term fan of the series, Graham Strong, approached the Restoration Team with audio copies of many Hartnell and Troughton episodes – some of which are missing in their entirety from the BBC archives. Graham's tapes were recorded off-air at the time of the stories original broadcast, and were of remarkably good quality – and in some cases were of a better sound quality than the sound that existed on the episodes that still survive (as a training exercise, Paul Vanezis had already used Graham's soundtrack of *The Tenth Planet* Episode 2 to overdub on to the pictures from the BBC's print, as the accompanying soundtrack was exceptionally poor). Amongst Graham's recordings were the complete soundtracks of all four episodes of *The War Machines*, which had been transferred to Digital Audio Tape (DAT) along with all his other recordings for possible future use by the BBC. If nothing else, this meant all sound material from Episodes 3 and 4 were available. This would be of limited use on its own – but a second discovery would be of greater importance.

The Australian Archives are a vast depository for many official bodies, including the Australian Film Censorship Board. In the sixties and seventies, the AFCB were responsible for viewing and rating all film programmes purchased for transmission by ABC TV, *Doctor Who* included. In some cases, these programmes contained material that the censor deemed unsuitable. *Doctor Who* had a family transmission slot, and so was a prime candidate. Cuts were made to the episodes on the instructions of the AFCB.

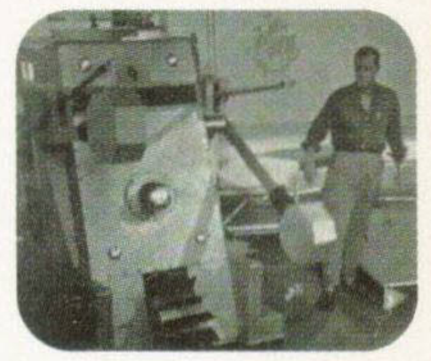
> New Zealand censors had perhaps found the dialogue too disturbing

'Cuts' being the operative word. The offending parts of the programme (ranging from maybe just a couple of frames to nearly a whole minute in some cases) were physically removed from the print in question, which was then re-spliced together. The excised material was then held by the Australian Archives, where it stayed until it was unearthed by diligent Australian fan Damian Shanahan late in 1996. Thanks to the endeavors of Steve Roberts, the film was returned to the BBC in early 1997 (as film transferred to Digital Betacam videotape). The material comprised of an almost complete set of cuts made to the Hartnell and Troughton episodes by the AFCB.

It seems that Australian and New Zealand sensibilities were very similar in the sixties. The material cut by the Australians followed closely the cuts made by the New Zealanders in their copies of the film prints – the prints that the BBC had had returned to them. In one case a cut matched to the very frame. The possibility of a restoration project loomed large, and BBC Worldwide quickly agreed to finance the project for video release. However, much more than just a roll of sellotape was required to get the story into shape.

Although cutting film prints is an easy, if crude, way of editing offending material out of a programme, it also produces some nasty complications. For a start, the accompanying soundtrack to the pictures on film (which in real terms is contained in a strip down one side of the film print) is out of step by exactly 16 frames with the picture. It is produced this way because the sound head has to be at a different position to the picture gate in projectors and players. This 16-frame gap is a film constant that enables picture and sound to synchronise exactly to the viewer. The New Zealand prints had holes in the sound 16 frames out of synch with the missing pictures, whilst the returned film trims from Australia had the same problem, but in reverse.

Paul Vanezis, Steve Roberts and myself then began work on the project. In addition to the prints of the episodes, the film print of a *Blue Peter* featuring a War Machine's appearance with Christopher Trace (an excerpt of which had been used on *More Than Thirty Years in the TARDIS*) was also ordered for possible inclusion on the video. The *Blue Peter* yielded a further piece of the expanding puzzle – another missing scene from the programme. From this collection of bits and bobs, Episodes 3 and 4 could be substantially restored.



Firstly, it was decided to reassemble the pictures. Master prints of the episodes (including both versions of Episode 2) were released from the archives and transferred to Digital Betacam videotape alongside the *Blue Peter* edition. Each film was examined for faults and scratches and expertly cleaned and polished to enable the best picture quality possible to be obtained from the prints. Digital Betacam was used as the videotape source, as it maintains perfect quality no matter how many generations are dropped (if done correctly) during editing.

Episode 1 needed no further work – other than the sound tidying up – after being copied to video. Episode 2 had the majority of the material transferred from the Nigerian print, with the six missing scenes dropped in from the other print. Minor work was then done on the soundtrack to bring this episode up to scratch.

Episode 4 was handled next. The infamous missing scene of a War Machine attacking a telephone box was reinstated. This material was discovered on the *Blue Peter* episode, although the soundtrack was missing the dialogue. The only other cut occurred about nine-and-a-half minutes into the episode. The New Zealand censors

Ben (Michael Craze) shares a drink with Polly (Anneke Wills) at London's hottest new 'nitespot'

BBC Video [6] Mirror Syndication [1] Molesworth [1]

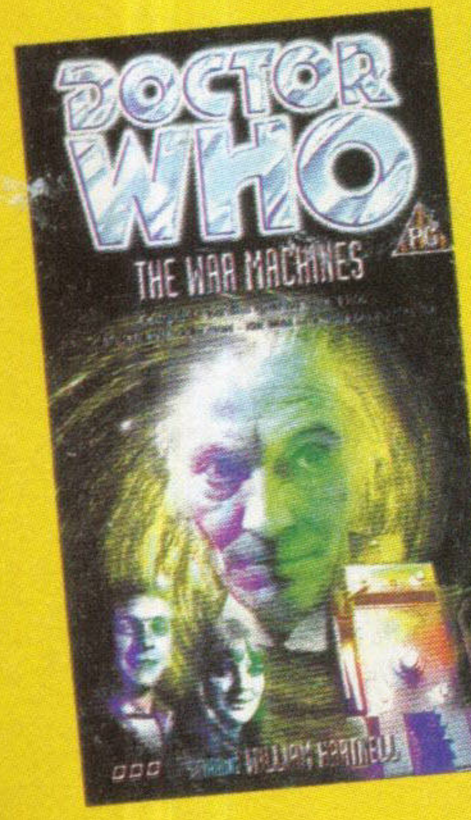
COMPUTATIONS

The War Machines originated from research and reading undertaken by Dr Christopher Magnus Howard ('Kit') Pedler of the Department of Anatomy at the University of London's Institute of Ophthalmology. Pedler was paid a research fee on Friday 25 March, 1966 and a further contract for ideas and advice was issued on Wednesday 18 May. *Doctor Who and the Computers* was initially given to Pat Dunlap to work on based on the rough storyline; Dunlap delivered a first script before leaving the project officially on Monday 21 March to concentrate on work for the BBC soap *United!*. On Tuesday 15 March, story editor Gerry Davis commissioned Ian Stuart Black to write *Doctor Who and the Computers*. Black delivered Episode 1 of the revised script, *Doctor Who and the War Machines*, on Monday 21 March.

In the original storyline, Dodo met Richard (the new companion, who became Ben) at 'The Inferno' disco and after quarrelling with him would later find him attractive. The story was set in motion by the Doctor visiting his old friend Professor Brett. The character who emerged from the taxi to discover the War Machine in Episode 2 was an Australian, and the official with whom the Doctor worked was Sir Robert (later Sir Charles). It was Dodo who, under WOTAN's influence, had 'Rich' captured and was then held prisoner at the GPO Tower; Rich would rescue her in the final episode (Dodo's role was given to Polly). At the end of the serial, Rich would come aboard the TARDIS as it is taking off.

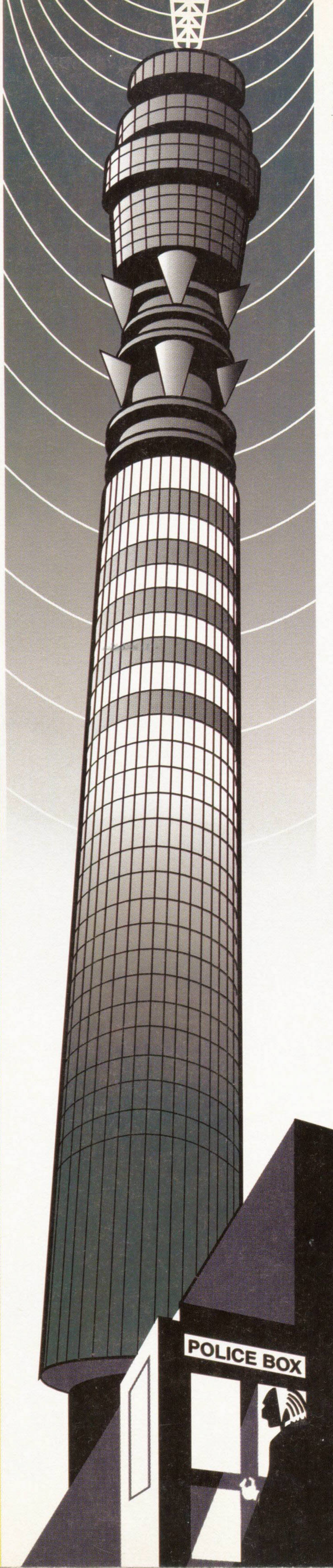
At 651 feet, the Post Office Tower – the purview of then Postmaster-General Anthony Wedgwood Benn – was the highest building in Britain when opened by PM Harold Wilson on 8 October 1965; its famous rotating restaurant was opened on 19 May the following year. The GPO refused filming permission to Michael Ferguson's crew on Thursday 5 May, explaining that their personnel were still too busy settling in at the Post Office Tower to deal with the presence of the BBC.

Cuts made by the ABFC, who received *The War Machines* on Tuesday 31 January 1967, were as follows: Episode 3: "Cut 55ft. At 8 min del sentence 'All human beings who break down will be eliminated' and accompanying shot of man knocked down with blow to neck. 16 min reduce by about half hand to hand fighting and del shot of soldier killed by spray from machines". Episode 4: "Cut 10ft. Reduce writing and del fall of scientist after he is sprayed by machine".



The War Machines was recorded at the Riverside studios in London, now more famously the home of Chris Evans' *TFI Friday* show. Eagle-eyed viewers may spot a youthful Mike Reid (aka Frank Butcher, ex-*EastEnders* car lot supremo-turned-arsonist) as an extra. He plays one of the soldiers helping to catch a War Machine in the last two episodes.

Andrew Pixley



had probably found the dialogue at this point (involving the hypnotised Polly calmly agreeing to be judged – and possibly destroyed – by WOTAN) too disturbing. Although it would have been possible to re-instate the missing sound, there were no pictures available to cover the gap. After much deliberation, the cut was tidied and the sound partially restored.

The third episode was the last to be tackled, and was the most complicated. Firstly, it was discovered that part of the reprise from Episode 2 was missing. This was re-edited in from Episode 2 itself. A previously missing 17-second segment from Australia was then reinstated at about seven minutes into the episode. The scene shows a slave worker being chopped to the ground and rolled out of the way by a War Machine. The end of the sequence was very easy to edit back into the programme, but the start was a little more difficult.

About nine minutes into the episode, there was a brief eight second sequence missing, centring on dialogue referring to all human life being destroyed. Unlike the missing dialogue in Episode 4, it was possible to re-instate the sound, as appropriate cutaway shots could be found to cover the gap. Finally, a further recovered scene from Australia lasting 37 seconds was re-edited in at about 18 minutes into the episode. This matched the New Zealand cut frame for frame, and fitted in seamlessly. This reduced the missing material from two minutes and 16 seconds to just over one minute. This missing minute was a whole sequence from the battle in the warehouse. Although the sound still exists, it's pretty boring – War Machine noises and the sound of running feet, with the occasional whoosh of a 'fire extinguisher' – and this is unfortunately lost forever. Nothing could be done to try and 'fudge' the pictures to match the existing sound.

Once the pictures had been fully re-edited, attention turned to the sound. Musician and sound engineer Mark Ayres was able to provide the four episodes with a re-mastered soundtrack, [see panel on page 10] and this was added to the pictures. Finally, the pictures themselves were re-graded electronically (bits of dirt removed, and white/dark balance tweaked to give it a more even overall appearance). From here, the episodes were compiled together onto the BBC video master tape, complete with the full appearance of a War Machine on *Blue Peter* at the start and a special credit sequence at the end. A separate end-sequence was used as this was a restored version of the original programme, and not a new version of the programme altogether, as was *The Five Doctors* special edition (ex-*Doctor Who* producers take note!) This end sequence comprises scenes from some 35mm location film from Episode 3 loaned to the project by a private collector, and is notable for an interesting 'out-take' that rounds the video off a treat.

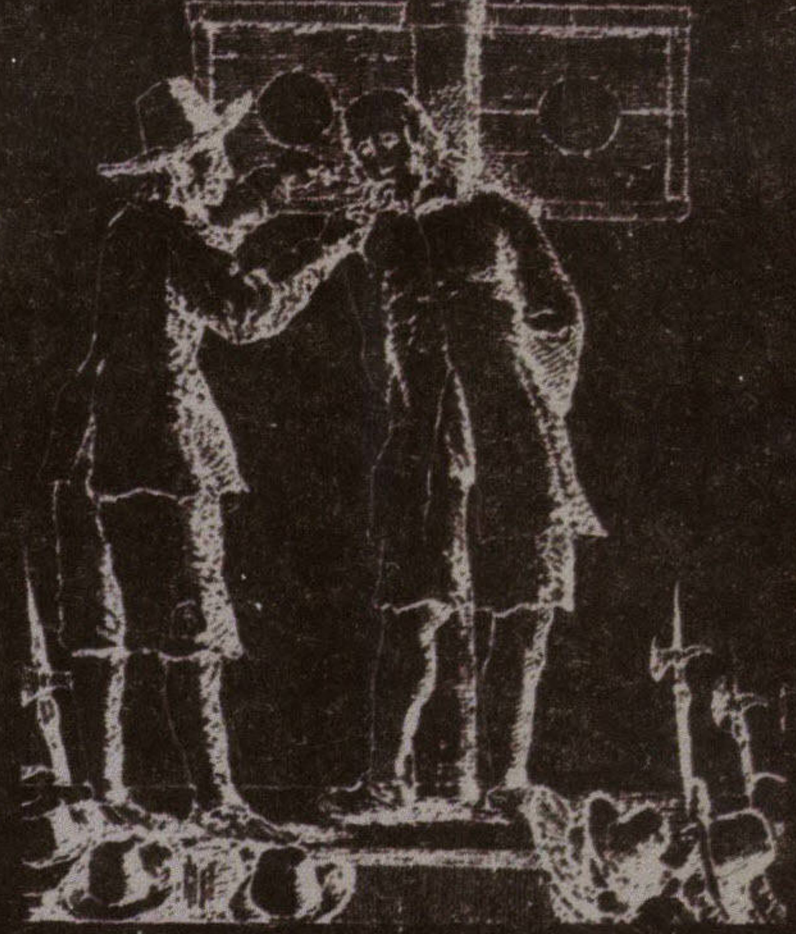
Finally, Digital Betacam tapes of all the episodes were made for the BBC film and television library, as they now contained the most complete and perfect copies of the episodes.

Was the effort worth it? I don't think I can answer that one, being so close to the project. But if just one person appreciates the story that little bit more when they see it on video, then I'm sure everyone connected with the project will be dead chuffed. The Restoration Team hope that you enjoy their endeavours. DWM

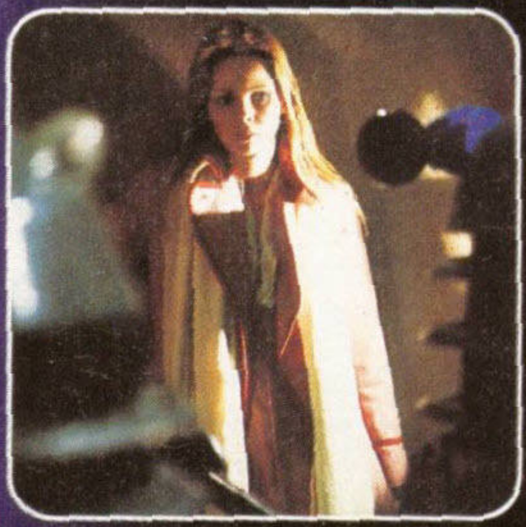
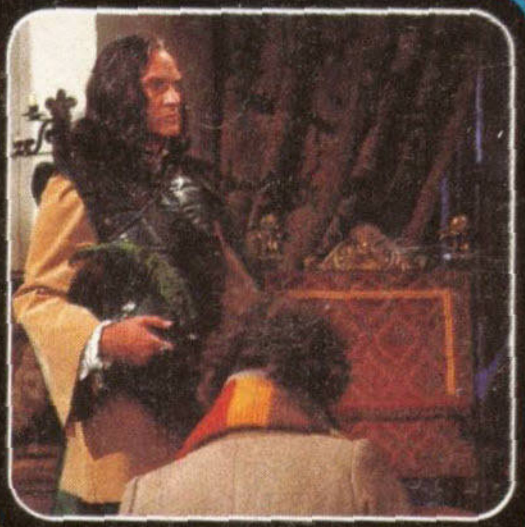
Research
RICHARD MOLESWORTH
Project Co-ordinators
STEVE ROBERTS
PAUL VANEZIS

BBC Video [3] Moleswoth [1]

"I didn't expect the Spanish Inquisition!"



Ah, but nobody expects the Spanish Inquisition . . . except in pukka *Doctor Who*, that is. Here you shall find all manner of ghastly devices devised to extract confession, wielded by all manner of sneering ghouls. Their chief weapons are fear, surprise, ruthless efficiency – and a less-than-cheery demeanour. Join us in the dungeon – if you dare . . .

No! Not the . . .	 **Mind Probe!** *Frontier in Space* Episode Three (1973)	 **Gravity Bar!** *The Sontaran Experiment* Part Two (1975)	 **Nasty buzzing whatsit!** *The Deadly Assassin* Part Two (1976)	 **Orbs of Doom!** *Destiny of the Daleks* Episode Two (1979)	 **Thumbscrews of Fear!** *City of Death* Part Three (1979)
Torture	The fearsome Mind Probe, a device designed to extract suppressed images from the subconscious. Operated by a peculiarly elegant Technician (Caroline Hunt) in slimline silver lamé and evening gloves . . .	A so-called 'experiment' into the "resistance of pressure on the human breastcage and muscular strength", wherein two men are forced to hold an increasingly heavy bar over their comrade lest he be crushed to death . . .	A nasty buzzing whatsit.	Two pulsing orbs, mounted on pedestals . . .	We're in Florence, 1505; so, a pair of thumbscrews.
Torturer/ torturers	Paranoid Earth security official General Williams (Michael Hawkins). He's after Draconian spies. And whereas his wishy-washy President favours reason, he prefers to put his faith in the Probe . . .	Pig-faced Field-Major Styre (Kevin Lindsay), an evil Sontaran assessor. Having already conducted similarly sadistic 'experiments' in "water deprivation", "water immersion" and "resistance to fear", he's now set about his party piece . . .	Lantern-jawed Gallifreyan Commander Hilred (Derek Seaton), who's after an admission of guilt from the man suspected of assassinating the Time Lords' President. "You will confess," he barks . . .	The Daleks, practising their "standard interrogation". "You will not remove your hand from the sensor," they croak at their prisoner . . .	Captain Tancredi (Julian Glover), a fragment of spatio-temporally dislocated alien Scaroth – and a taciturn Soldier (Peter Halliday), an ex-employee of the Borgias. Faced with a "dangerously clever" prisoner, Tancredi desires to continue their conversation "somewhat more formally" – and gets distinctly Medieval on his, er, case.
Torturee/ torturees	The Third Doctor (Jon Pertwee), with a hi-tech cherry bakewell affixed to his forehead. "I warn you," he sighs, "you're wasting your time . . . I know these machines. They aren't awfully reliable, you know."	Sith Efrican astronauts Krans, Erak and Vural (Glyn Jones, Peter Walshe and Donald Douglas). "Whet are you ep to, you lemp of filth?" they snarl, struggling manfully with the device . . .	The Fourth Doctor (Tom Baker), manacled and dangling from the ceiling. "Alright, I'll confess," he cries. Cue dramatic pause, then: "I confess you're a bigger idiot than I thought you were . . ." He's a wag, isn't he?	Time Lady Romana (Lalla Ward), an intruder on Skaro. "Answer! Answer! Answer!" chant the meanies. "I don't know the answer," she hollers. "Please leave me alone!"	The Fourth Doctor (Tom Baker), who cries out aloud while the Soldier applies the device. "I haven't started yet," protests the Soldier. "I know," quips the Doctor. "[Your] hands are cold." "So sensitive," beams Tancredi. "I think we're in for a little treat . . ."
More Power!	The General orders the power increased to 12. "I will get the truth!" he snarls. The machine blows up . . .	"I will increase the weight to 200 pounds," sneers Styre. "300 pounds . . ." (The experiment only ends when he's called away to the inter-galactic 'phone.)	"There are 15 intensity levels in this device," announces Hilred, indicating his whatsit. "At the moment you're only experiencing level nine . . ." He steps up the power; the buzzing rises ominously in pitch . . .	"Detector indicates truthful response". "We will continue . . ."	Hold hard, you Renaissance ruffians! "If there's one thing I can't stand," muses the Doctor, "it's being tortured by someone with cold hands. What is it you want to know?"
Rating	The Doctor is left with "a bit of a headache". The General is none the wiser. Poor.	Nasty. SS nasty . . .	Not very nice. A couple of minutes of that, and you'll soon see it's good to talk.	Romana's lip wobbles; she starts blubbing. And they hardly touched her . . .	Astoundingly effective. Ouch.

compiled by THE MONITOR

EXTERMINATE!
HMM. THIS IS EITHER THE AFTERLIFE--
--OR THE OTHER END OF A MATTER TRANSPORTER.
DO NOT MOVE!
YOU ARE A PRISONER OF THE DALEKS!

FIRE AND BRIMSTONE

STORY: ALAN BARNES
PENCILS: MARTIN GERAGHTY
INKS: ROBIN SMITH
LETTERING: ELITTA FELL
EDITORS: GARY GILLATT + SCOTT GRAY

HEY!
SHLIPP!
DO NOT RESIST THE TENDRONS!
WAAAHH!
YOU ARE TO BE TRANSPORTED TO THE HUB OF THE HIVE AND TAKEN BEFORE THE **DALEK SUPREME**!
UGH. I HAVEN'T FELT THIS **TRAVEL-SICK** SINCE I FLEW BY **MAGIC CARPET** IN **OLD BAGHDAD**...
ARE YOU GOING TO TELL ME **WHY** I'M HERE? YOU **CHOREOGRAPHED** MY EXECUTION **PRECISELY**. JUST **WHO** DO YOU WANT TO **THINK** I'M DEAD?
THERE ARE ENEMY FORCES PRESENT IN THE CAULDRON--
--FORCES WORKING TO THE DETRIMENT OF DALEK INTERESTS!
THAT'S **THAT** CLEARED UP, THEN...
I TAKE IT THAT **THIS** IS **THE HUB**--
--AND THAT **YOU** MUST BE THE **SUPREME**.
FORGIVE ME IF I FAIL TO **BOW**. RELEASE ME, AND I'LL **SHAKE YOU** BY THE **PLUNGER**...
SILENCE, DOCTOR!
QUITE RIGHT. YOUR **PRATTLE** IS BOTH **OFFENSIVE** AND **UNNECESSARY**--
SOON, YOU WILL LEARN TO **RESPECT** YOUR **MASTERS**.
YOU!
I'D SAY IT'S BEEN **TWO HUNDRED YEARS, MARQUEZ**.
INDEED, DOCTOR. DO YOU **NOW** BEGIN TO SENSE THE **SCALE** OF THE **PLAN?**

THE DALEK HIVE SLICES THROUGH SPACE.
3 BILLION TONNES OF SOLID DALEKANIUM GIRD ITS HULL. ITS PROPULSION UNITS GENERATE FORCE EQUIVALENT TO THAT OF 600 ERUPTING VOLCANOES--
--AND THE TREMORS ARE FELT DOWN ON ICARUS FALLING.
THEY KILLED HIM. WHY'D THE DOCTOR WALK RIGHT IN AND LET THEM KILL HIM?
DEAR IZZY, I WISH I KNEW- COME NOW, DON'T--
THE DOCTOR ISN'T DEAD.
HE'S THERE. I CAN FEEL HIM THROUGH THE CAULDRON--
HE'S THERE. HE'S ALIVE.
BE SURE, BROTHER MUTTONCHOPS. BE SURE.
THAT'S WHERE THE DALEKS LIVE, SISTER CHASTITY. OH YES, HE'S THERE--
AND I THINK HE'S AFRAID.
IZZY!
WHA-?!
BZZZZZ
THEY'RE HERE! THEY'RE HERE!
BZZZZZ
AIEEEEEEEE!
DON'T LOOK--
RUN!

MEANWHILE...
I SEE AGE HASN'T WITHERED YOU...
FAR FROM IT, DOCTOR. MY COMPONENT PARTS ARE SUBJECT TO REGULAR MAINTENANCE--
INDEED, MY FUNCTIONS ARE MUCH IMPROVED SINCE WE LAST MET.*
*SEE THE KEEP, DWM 248-249.
HOW VERY NICE. IT'S ABOUT NOW THAT YOUR SORT STARTS GLOATING--
--SO JUST TELL ME WHAT YOU WANT WITH ME, AND WE CAN GET STRAIGHT DOWN TO THE UNPLEASANTNESS THAT YOU DOUBTLESS HAVE PLANNED...
WITH YOUR PERMISSION, SUPREME?
PROCEED.
THREE CENTURIES AGO, A DALEK EXPEDITION WAS SENT TO INVESTIGATE A SPACE CRAFT THAT HAD EMERGED FROM A FREAK SPATIAL RIFT IN THE MAGELLAN CLUSTER--
--THE SHIP WAS PILOTED BY CREATURES WHO ATTACKED ON SIGHT.
THEIR POWER WAS UNPRECEDENTED. THEY WERE EXTERMINATED, BUT THE BATTLE LASTED MONTHS.
ONLY ONE OF THE CREATURES WAS CAPTURED ALIVE--
--AND NOW I'M GOING TO TURN IT LOOSE ON YOU.
KA-CHUNK!
PROCESS ANALYSE ANNIHILATE
CALL IT OFF, MARQUEZ...
EXTERMINATE!!!
I SAID CALL YOUR CREATURE OFF!

VERY WELL.
WHEN DALEK SCIENTISTS **VIVISECTED** THE CREATURES, IT BECAME ALL TOO CLEAR **WHAT THEY WERE**, AND **WHENCE THEY CAME**--
THEY ARE DALEKS. THEY ARE LIKE US. THEIR EXISTENCE CANNOT BE TOLERATED.
THE DALEKS HAVE ALWAYS UNDERSTOOD THEORIES OF **INFINITE PARALLEL**- BILLIONS OF **ALTERNATE** REALITIES EXISTING **SIDE-BY-SIDE**.
THE POSSIBILITY THAT THESE CREATURES MIGHT **CROSS OVER** IN **FORCE CANNOT** BE ENTERTAINED.
YOU'RE **SCARED!** THE **MIGHTY DALEK EMPIRE** - AFRAID OF ITS OWN **MURDEROUS COUSINS!** WHAT'S THE **PLAN**, SUPREME?
--**"LET'S GET THEM BEFORE THEY GET US?"**
THE PURITY OF THE DALEK RACE IS PARAMOUNT. WE LEARNED THAT THE ONLY WAY TO PASS FROM OUR OWN UNIVERSE INTO ALTERNATIVE SPACE WAS THROUGH THE VORTEX AT THE HEART OF A **COLLAPSED STAR**--
A BLACK HOLE. BUT THE EVENT HORIZON PROVED IMPASSABLE. DALEK SHIPS THAT TRIED WERE TORN ASUNDER BY COSMIC FORCES. WE HAD TO FIND ANOTHER WAY--
"WE DISCOVERED AN ARTIFICIAL SUN BEING CONSTRUCTED ON EARTH, BY THE HUMAN SCIENTIST CRIVELLO."
"OUR ROBOT, MARQUEZ, WAS SENT TO INFILTRATE CRIVELLO'S OPERATION. WE NEEDED TO BE ABLE TO ENGINEER THE COLLAPSE OF THIS STAR, CREATING OUR OWN BLACK HOLE."
BUT YOU NEEDED SOMETHING **ELSE**, AS WELL. A **TIME SENSITIVE** TO FORGE A **LINK** BETWEEN THE **STAR** AND **DALEK CONTROL**.
SO I WAS LURED TO **THE KEEP**. I WAS **BONDED** WITH THE STAR...
YOU WON'T GET AWAY WITH THIS, YOU KNOW...

ALL IS PREPARED, DOCTOR. DALEK SURGEONS WILL NOW INTRODUCE A SYNAPTIC CONDUIT TO YOUR BRAIN--
WE ARE READY TO COLLAPSE THE CAULDRON. YOU WILL NAVIGATE THE DALEK FLEET THROUGH THE MAELSTROM-
TO NEW GLORIES IN INFINITE REALMS!
OPERATE! OPERATE ON HIM NOW!
VREEEEEE!
NOOOOOO!
ICARUS FALLING'S DOCKING BAY--
SEAL THAT BULKHEAD BEHIND YOU, JULIE ANDREWS--
I SAW THESE X-WINGS FLITTING ABOUT BETWEEN THE SATELLOIDS BEFORE THE DALEKS CAME. WE'RE GOING ACROSS TO THEIR SHIP AND RESCUE THE DOCTOR--
DO YOU ACTUALLY KNOW HOW TO FLY THESE MACHINES, IZZY?
COURSE I DO. I ONCE GOT TO LEVEL 29 ON DESCENT--
THIS HAS GOT TO BE EASIER, RIGHT?
DAMN! HOW AM I GOING TO BLOW UP THE EMPIRE IF I CAN'T EVEN OPEN THE COCKPIT DOOR?
THUMP!
I REALLY WOULDN'T WORRY ABOUT IT, LITTLE ONE--
--OPENING DOORS IS MY SPECIALITY.
WHA-?
YOUR FACE! WHAT'S HAPPENED TO YOUR--

THE THRESHOLD ARE TAKING CARE OF BUSINESS HERE--
--AND THE MOTION YOU'VE PROPOSED JUST ISN'T ON THE AGENDA.
ZZZAAKKK!
NEXT: "NO MORE DALEKS --NO MORE DOCTOR!"

ROOTS

Part 4 **HOLMES** and **VARDANS**

DWM sleuth Stephen Cartwright dons deerstalker and cape to search out *Doctor Who*'s many strange and eccentric relatives – and finds bodies in the library . . .

So far in this series we have focused our attention on those *Doctor Who* sources and influences from the broadcast media. Seeking them out in the vast world of literature and legend is probably an even more foolhardy task, but we can certainly kick off with a couple of cast-iron certainties.

Doctor Who is, of course, a fantasy adventure story in the classic British mould, and as such there is a vein of children's literature to which it can't help but look for a key element of its make-up. The great tradition of the Oxbridge fantasists Lewis Carroll (1832-1898), JRR Tolkien (1892-1973), and in particular CS Lewis (1898-1963), provide *Doctor Who* with some of its most important building bricks, and it is in this respect perhaps more than any other that *Doctor Who* has always stood apart from the main body of science fiction, both written and filmed, with which it is so often and so mistakenly associated. As 'roots', the Alice, Narnia and Middle Earth books offer little in the way of direct subject matter, but the key is in their method, their ethos. They are at once academic and literary (like them, but unlike *Star Trek* or *Star Wars*, *Doctor Who* takes place in a universe where the most powerful weapon is knowledge), frequently allegorical without ever resorting to didactic posturing (again, compare any of Captain Kirk's pompous adventures with any of the Doctor's) and quaintly parochial (adventures start and finish amid a cosy middle-class domesticity, and a nice cup of tea is never far away). And just as a rabbit-hole leads to Wonderland and a wardrobe to Narnia, so the TARDIS invites us past its mundanely English exterior to the wildest flights of fancy. *Doctor Who*, then, is culturally a part of this grand tradition, and a worthy successor to CS Lewis – who died on 23 November 1963.

The Earth feels the might of an alien menace: *The War of the Worlds* (1953) and *The Dalek Invasion of Earth*

BBC Video [1] Hearn [1]

Another writer often cited as a major influence on *Doctor Who* is HG Wells (1866-1946), and of course as the architect of 'science-fiction' as we understand it today his input must be acknowledged. However, beyond *Doctor Who*'s superficial fixation with Victorian and Edwardian trappings (such as the oakpanelled secondary TARDIS control room, which in fact is more Jules Verne than Wells) and the occasional bit of lip-service, the actual contents of Wells' novels rarely reach *Doctor Who*. *Timelash*, in its one-dimensional way, comes the closest to appropriating Wells' work directly; the names Morlox and Vena are from *The Time Machine*, and the Borad's experiments in genetic hybridisation remind us of *The Island of Dr Moreau*, but the story has nothing deeper to say than that. Moreau is reincarnated once again as Crozier in *The Trial of a Time Lord* Parts Five to Eight, but more immediately Wellsian are the ravaged Home Counties of *The Dalek Invasion of Earth*, which have more than a touch of *The War of the Worlds* about them. Perhaps *Doctor Who*'s greatest debt to Wells is the TARDIS itself, not just via *The Time Machine* but also *The First Men in the Moon*, which features one of literature's first and most extraordinary spacecraft. By and large, however, *Doctor Who*'s direct associations with the great man tend to be exaggerated.

The 'yellow peril' incarnate: Christopher Lee as Fu Manchu and John Bennett as Li Hsen Chang

Closer comparisons can be found with another massively influential writer of turn-of-the-century fiction. The number of freshly-minted folk heroes of the last hundred years isn't large, and among them we can certainly number the Doctor (in the introduction to the 1977 *Whose Doctor Who* documentary, Melvyn Bragg called the Doctor "one of the great characters of modern fiction", citing Tarzan and Billy Bunter as comparable in stature). But if one fictional character above any other has captured the imagination of the modern world and changed the nature of heroism as we perceive it, it is surely the great detective Sherlock Holmes, who, under the guiding hand of his creator Arthur Conan Doyle (1859-1930), solved his first mystery in 1887.

BBC Video [3] Hearn [1] Granada Plus [1]

Doyle didn't invent detective fiction – that honour is usually bestowed upon Wilkie Collins – but in the person of Holmes he crystallised the notion of the brilliant, eccentric, lateral-thinking sleuth that has since inspired countless characters from Miss Marple to Sam Spade and Inspector Morse. Holmes and the Doctor share numerous character notes: they are both enthusiastic amateurs, operating outside normal social structures to uphold justice and invariably reaching the correct conclusions before the bumbling authorities. Their talents are primarily intellectual and deductive, but they're both pretty handy in a fight – and neither of them is remotely interested in hanky-panky. Their epic battles with dastardly villains take place on an almost Nietzschean level, above the law and beyond society. During the Third Doctor's era these similarities become almost symbolic, with the super-conflict of the Doctor's Holmes and the Master's Moriarty conducted within the top-secret world of UNIT. Here, the Brigadier is not so much a Watson as a slow-witted Inspector Lestrade, and Watson's function is usually fulfilled by the other companions; both provide a link with the world of 'normal' thinkers and a channel for plot explication. Pertwee's Doctor makes flippant references to the great detective in *Doctor Who and the Silurians* ("Not exactly a little Sherlock Holmes yourself, are you?") and *The Daemons* ("Elemental, my dear Benton!") Holmes is a voracious reader and a treasure-house of obscure quotations, and publishes "trifling monographs" (just like the Doctor, if the first episode of *The Trial of a Time Lord* is to be believed). Also like the Doctor (but unlike Conan Doyle), Holmes is a firm believer in scientifically rational explanations and is dismissive of the supernatural.

Mortal enemies head for a fall in *The Adventure of the Final Problem* (1893) and *Doctor Who* (1996)

Beyond the basic similarities there are several specific instances when *Doctor Who* adopts Holmes wholesale. *The Curse of Peladon* is an interplanetary rehash of *The Hound of the Baskervilles*, in which a legendary beast said to haunt an aristocratic family on a dark and stormy Dartmoor is revealed to be a flesh and blood creature controlled by villains intending to scare away or else murder the rightful heirs of the estate; appropriately enough, the Third Doctor marks the occasion by donning his first tweed cape. *The Faceless Ones*, *The Evil of the Daleks* and *The Tomb of the Cybermen* all feature a very Holmesian Doctor, particularly in their respective first episodes, methodically piecing together apparently unconnected clues and displaying Holmes' amazing talent for amazingly detailed and skilful deduction. The talent the Doctor refers to in *The Tomb of the Cybermen* as "my special technique – keeping my eyes open and my mouth shut", is reminiscent of Holmes' famous ability to discern intimate information about individuals within moments of meeting them ("Beyond the obvious facts that you are a bachelor, a solicitor, a Freemason and an asthmatic, I know nothing whatever about you . . .") Thus he unravels the Cybermen's logic codes before Klieg has finished blustering, while in *The Evil of the Daleks* he is able to tell that Kennedy is left-handed by the way he strikes matches; and the insignia on the discarded book of matches itself, in the time-honoured fashion of detective fiction, leads the Doctor to his next clue. In the same story, and again in *City of Death*, there's a steal from *The Norwood Builder* in the form of a walled-up room the existence of which the Doctor deduces by measuring the dimensions of the hallway outside.

The character of the Master has been explicitly identified by producers Barry Letts and John Nathan-Turner as a Moriarty to the Doctor's Holmes, but beyond that soundbite there are only superficial similarities with Conan Doyle's "Napoleon of crime". Both are evil scientists who enlist the help of petty criminals, but Moriarty is a far more elusive figure than the Master, more along the lines of the Black Guardian or even Fenric – he's talked about far more often than he's actually seen, and Holmes buffs like to speculate about whether he is behind the plots in a number of stories in which he doesn't even appear. *The Mind of Evil* sees the Master at his most Moriartyish, a cigar-smoking, chauffeur-driven mastermind at the centre of a web of lesser criminals and despicable plots, and his taunting telephone call to the Doctor at the end of the story is just like Moriarty's telegram to Holmes in *The Valley of Fear*.

> **Professor Moriarty is a far more elusive figure than the Master, more like the Black Guardian**

In his early years, the Fourth Doctor is often pure Sherlock Holmes – in *Pyramids of Mars*, his refusal to contact the police because "they'd only hamper my investigation" is staple Holmes stuff, as is his observation in *The Robots of Death* that "to the rational mind nothing is inexplicable, simply unexplained". *The Deadly Assassin* makes a covert reference to an incident in *The Empty House* as the Doctor leaves an effigy of himself in the TARDIS control room as a decoy (Terrance Dicks blows the cover in his novelisation and has the Doctor remark that "it worked for old Sherlock"); it can't be coincidence that *The Empty House* also features an assassin assembling a rifle from a secret vantage-point, a discussion of forensic evidence based on a bullet-hole in a wall, and Holmes' account of how he escaped plunging to his death at the Reichenbach Falls in the epic tussle with Moriarty suitably mimicked in the final episode of *The Deadly Assassin* (and again at the end of *Logopolis*, and for a third time at the climax of the *Doctor Who* TV Movie!)

> ***The Talons of Weng-Chiang* borrows Doyle's murderous dwarf and dark oriental villainy**

Most famously, *The Talons of Weng-Chiang* unashamedly casts the Doctor as Holmes, deerstalker and all, in a pseudo-Victorian London where he is given a carbon-copy Watson in the shape of Professor Litefoot. Litefoot and Watson are both ex-army doctors who are aware of the dangers of pipe smoking, and, like Watson, Litefoot serves as an index of 'normality' against the Doctor's eccentricity, Leela's culture-shock and Greel's diabolical deeds. The plummy Henry Gordon Jago (whose name seems to be inspired by another Victorian book, Arthur Hutchinson's *A Child of the Jago*, about an area of East London renowned for crime and poverty) believes the Doctor to be an amateur sleuth who is doing Scotland Yard's work for them – in other words, he all but identifies him as Baker Street's finest. On top of all this, *Talons* features dozens of specific Holmes ingredients – the "Giant Rat of Sumatra" is a humourous nonsense-reference from *The Sussex Vampire* which is the Conan Doyle equivalent of the Doctor waffling about Venusian Thraskins or the Terrible Zodin; *The Man With the Twisted Lip* (not an unsuitable subtitle for *Talons*) includes opium dens, bodies being dragged from the Thames and Holmes staying up all night to ponder the case, while *The Sign of Four* features a murderous Oriental dwarf and a house full of Indian antiques, including a chest that leads the mystery back to the Far East. The icing on the cake is provided by the absent housekeeper Mrs Hudson and the scene in which Litefoot is seen reading *The Strand Magazine*, in which the Sherlock Holmes stories were originally serialised.

Of course, *The Talons of Weng-Chiang* isn't indebted to Conan Doyle alone. Writer Robert Holmes throws sundry other Victorian and Edwardian ingredients into the brew, including Gaston Leroux's novel *The Phantom of the Opera* (in which a disfigured man in a mask abducts a woman from the Paris Opera House to his lair in the sewers below – a story to which Holmes returns in *The Caves of Androzani*), Sax Rohmer's Fu Manchu tales and their many cinema derivatives (in which a despicable Chinaman habitually kidnaps girls, builds ray-guns and gets up to all manner of antisocial behaviour likely to satisfy the prejudices of xenophobic imperialists), and even a reference to Jack the Ripper, London's most infamous serial killer. The music-hall sequences even feed in part on the success of the BBC's long-running variety show *The Good Old Days*, chaired by Leonard Sachs in a suitably polysyllabic Jago style and celebrating its silver anniversary in 1977.

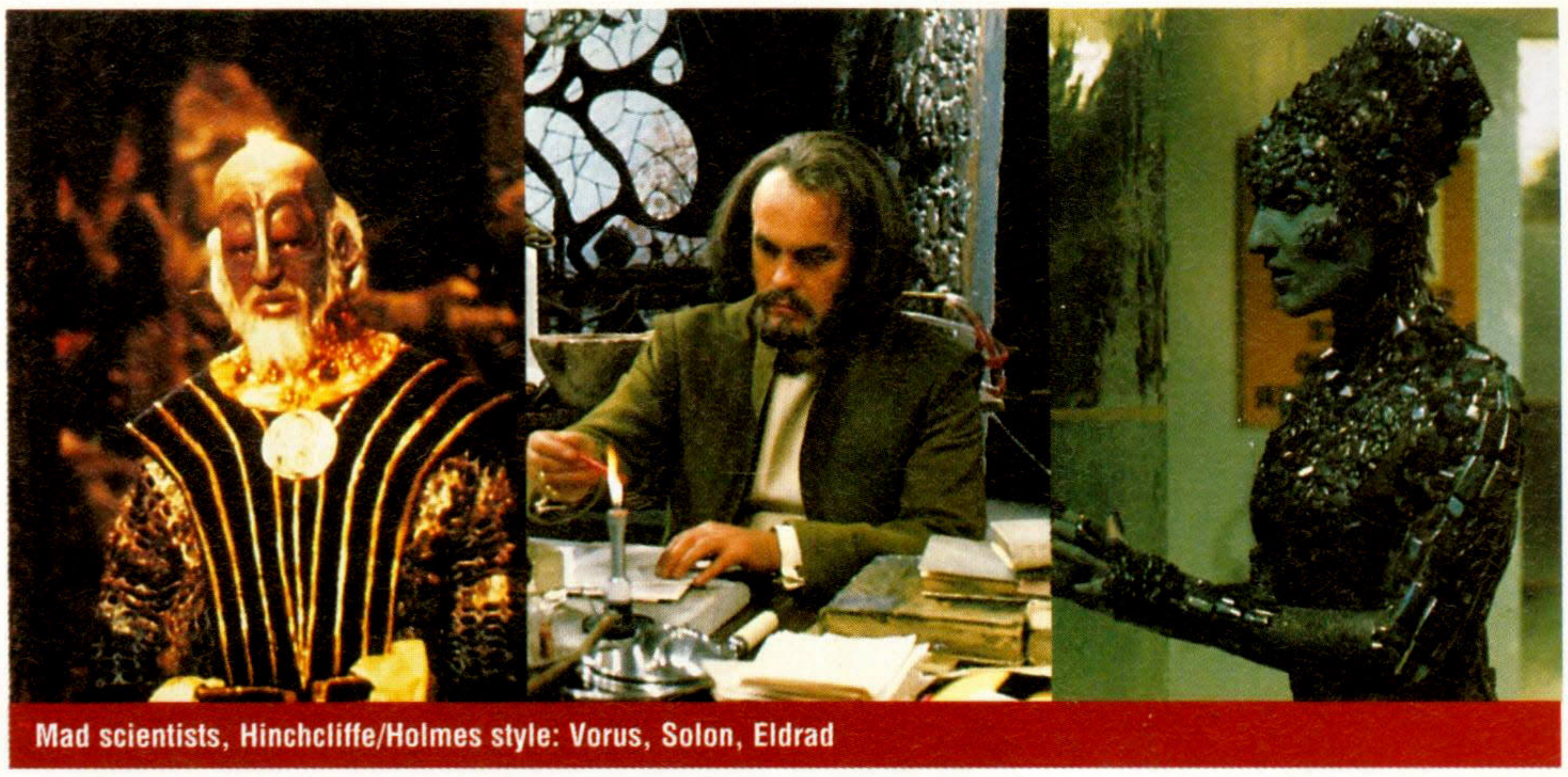
As we mentioned earlier, Conan Doyle was the begetter of that perennial sub-genre of detective fiction, the country house mystery, as typified by the works of Agatha Christie. A number of Sherlock Holmes cases involve wealthy landed gentry with strange foreign manservants being revisited by the guilty secrets of their colonial past, and thus *Black Orchid* bridges the gap perfectly between Holmes and Miss Marple. *Doctor Who*'s other great 'whodunnits', including *The Robots of Death* and *The Trial of a Time Lord* Parts Nine to Twelve, subscribe to the same Christie formula: a frivolous upper-middle-class world of decadent leisure is shattered by murder, and the casting of suspicion exposes motives, guilty cover-ups, assumed identities and the ugly underside of a superficially gleaming society. The genre itself is sufficient 'reference' in these stories, although there are specific gags mixed in like Professor Lasky reading *Murder on the Orient Express* on board the Hyperion III.

Most of the stories mentioned so far in this instalment also fall beneath another literary banner, one which has been over-applied to the point of becoming meaningless. 'Gothic horror', from which many aspects of Conan Doyle's work emerge, is a phrase which for *Doctor Who* fans seems to have no definition beyond a general consensus that it's exemplified by *The Brain of Morbius*. Most agree that it has something to do with stormlashed castles, mad scientists and a nasty secret lurking in the cellar, but as a working definition this has its shortcomings. Very briefly, the fashion for 'Gothic' literature began in 1764 with Horace Walpole's novel *The Castle of Otranto: A Gothic Story*, and peaked at the turn of the nineteenth century. To Walpole the term 'Gothic' merely implied 'medieval', but as the genre grew in popularity the medieval settings were often updated to the present day and the 'Gothic' ingredients were instead recognised to be macabre plots unfurling amid haunted houses, graveyards and untamed landscapes where thunder-clouds gather and statues regularly drip blood for the benefit of the swooning heroine, who usually finds herself pursued down secret tunnels by some nameless horror. During its first flowering the Gothic sensibility was frowned on by 'serious' litera-

Watson TV: Trevor Baker as Professor Litefoot, with Tom Baker – and Edward Hardwicke as John H Watson MD, with Jeremy Brett

ture and openly mocked in novels by Jane Austen and Thomas Love Peacock, but by the mid-nineteenth century there was a strong Gothic element in the work of many respectable novelists, notably Dickens and the Brontes.

There are plenty of these elements in any number of Doctor Who stories, particularly during the much-feted 'Gothic horror' period of Seasons Thirteen and Fourteen (there's no need to list all the haunted houses and heroines in secret tunnels, but it's worth pointing out that two supposedly lifeless mannequins, Mr Sin and a Voc robot, both drip blood to the adverse reaction of key characters, just like the aforementioned statues). Many of the stories of this period subscribe to the Gothic model whereby the embers of an ancient and half-forgotten terror are being rekindled – look in particular at *Pyramids of Mars*, *The Brain of Morbius*, *The Hand of Fear* and *The Deadly Assassin* (or even *Revenge of the Cybermen*, if you really want to).



Mad scientists, Hinchcliffe/Holmes style: Vorus, Solon, Eldrad

Meanwhile, *Black Orchid* boasts a very *Jane Eyre*-style mad relative locked in the attic, who, just like the wretched Mrs Rochester, is a fly in the ointment of the heroine's marriage prospects and suffers a fatal fall from the roof after starting a fire (and there are clear associations with that other great love/deformity/pyromania epic of Gothic literature, Victor Hugo's *Notre Dame de Paris*). But *Ghost Light* has it all: a haunted house, bad weather, a sinister resident with a forbidding housekeeper, a lunatic shut away upstairs, living statues, and a warren of secret underground passages into which Ace can blunder at her peril.

> The scenes of Sorenson taking his magic potion are familiar from a dozen Jekyll and Hyde movies

But there is another and, frankly, more significant literary genre mixed in with these Gothic trappings, particularly in these early Tom Baker seasons. All those chillingly ambitious, overreaching scientists like Davros, Styggron, Vorus, Solon, Sorenson, Eldrad, Taren Capel and Magnus Greel (not to mention any number of others from different eras of *Doctor Who* like Maxtible, Omega and Monarch), derive more from the Romantic movement of the early 19th century. The keystone here is *Frankenstein* (1818), often labelled 'Gothic' but in fact far more significantly 'Romantic'. The novel's subtitle is *The Modern Prometheus*, a clear signal of what Mary Shelley was actually writing about. The Romantic sensibility of her husband's literary circle, which primarily found its expression in poetry, concerned the relationship between man and his environment, his supreme assertion of the self ("the egotistical sublime" as Keats called it) and his mastery of the natural world, with the insistence always on the redeeming power of beauty and truth. Prometheus, in Greek myth the rebellious creator and champion of mankind, became a cult figure among the Romantics, inspiring endless poems and essays about how he symbolised man's creative striving and his revolt against the shortcomings of society. *Frankenstein* turns all this idealism on its head; it's a story about the betrayal of beauty and truth which results from the ultimate enactment of the cult of Prometheanism – what happens when one man dares to upset nature's balance and play God.

BBC Video [4] Hearn [1]

Hyde out: Professor Sorenson (Frederick Jaeger) in *Planet of Evil* and Christopher Lee in *I, Monster*

Thus it is that, as Philip MacDonald pointed out in **DWM** 207, "so many of the Doctor's arch-enemies are obsessive scientists who, like Frankenstein and Dr Jekyll before them, are single-mindedly seeking in their cobwebbed laboratories an absolute truth which in effect is a universe that operates as an extension of their own vain egos." There's a mythic quality about such quests which adds nobility to the original portrayals of Davros and Omega, and endows them with a pathos that transcends run-of-the-mill villainy.

Frankenstein paved the way for a whole sub-genre of Victorian horror stories about egotistical scientists pursuing dangerous medical experiments at their own cost; famous examples include Edgar Allan Poe's *The Facts in the Case of M Valdemar*, HG Wells' *The Invisible Man*, and Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*.

The latter, published in 1886, is of particular interest to *Doctor Who* fans as an obvious source for *Planet of Evil* which, according to Philip Hinchcliffe "grew out of an idea to have a Jekyll and Hyde planet". In Stevenson's story, brilliant physician Henry Jekyll discovers a drug which isolates the 'good' from the 'evil' in his own nature, and creates a second personality, the physically repulsive Mr Hyde, who gives rein to Jekyll's normally restrained evil impulses. Ultimately Hyde gains ascendancy over Jekyll and the drug loses its ability to restore him to his original form, and he commits suicide. In *Planet of Evil*, the physical duality of Zeta Minor creates an identical experience in Professor Sorenson, although his 'Hyde' prevents him from taking his own life at the last moment (after an oft-quoted speech by the Doctor about "total responsibility" which summarises exactly the morality of *Frankenstein* and the genre it begat). The scenes of Sorenson taking his magic potion and struggling to regain his self-control in front of a mirror are familiar from a dozen Jekyll and Hyde movies, perhaps most famously the definitive 1931 version starring Fredric March.

But *Dr Jekyll and Mr Hyde* is an oddity among Stevenson's work, the main body of which is dominated by swashbuckling romances and, as he put it, "historical tushery". As a leader in this popular 19th-century field of novel-writing, Stevenson's influence on *Doctor Who* isn't restricted to science fiction stories. As we shall see next time . . .

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1997 READERS' SURVEY

THE RESULTS!

With an astonishing 2800 replies, the 16th annual ballot of DWM readers' likes and dislikes provoked the largest response ever! Here, Edward Salt and Elizabeth Jackson tabulate the final scores . . .

Early in 1996, DWM was able to confirm the news that fans had been waiting to hear for seven years. *Doctor Who* was back in production, and then some . . .

The excitement was clouded only by grief over Jon Pertwee, whose death on 20 May cast a long shadow over the series' much-hyped return just one week later. Both the pros and cons, ins and out, whys and wherefores of Paul McGann's debut in the role, plus the extent of Jon's immense contribution to the series, were painstakingly chronicled in DWM. Elsewhere in these pages, John Nathan-Turner's essential *Memoirs* reached their conclusion; the series was put on trial by its harshest critics yet – a horde of ten-year-olds from Barnes; and the comic strip Doctor, soon to wear a new face, lost one companion, gained another, and battled his way through encounters with giant fleas from the human unconscious, the Celestial Toymaker – and, worst of all, the amoral and manipulative Threshold . . .

In print, on video and, best of all, on television screens, 1996 was the year that *Doctor Who* came home. But what did you make of all the palaver? Read on . . .

Marks out of ten for *that* TV Movie

Paul McGann

"Paul McGann established himself as the Eighth Doctor with great ease."
Phil Hall, Loughton

"I hope when *Doctor Who* returns Paul will continue to star in it. Long live Paul McGann!"
Andrew Hearne, Peterborough

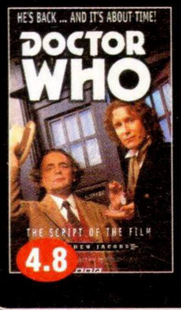
"Very good, for a Scouser."
Stephen Elson, Okehampton

Other performances

"Sylvester gets ten out of ten from me. It was so good to see him back for one last time."
Stephen Mathews, Preston

"Daphne Ashbrook was fab, she should have stayed on, but Eric Roberts?! He could give Paul Darrow lessons in chewing the furniture!"
Nick Lipton, Sheffield

"I thought that the other performances were of quite a reasonable standard apart from that fat mortuary attendant, who got right on my tits."
Graeme Marshall, Oxford



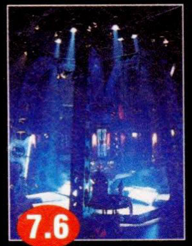
Script

"Plot holes you could drive a badly-conceived car chase through!"
Elissa Redwood, London

"Although I thought the story was dreadful there was some very witty dialogue." *Scott Carson, Ipswich*

Direction

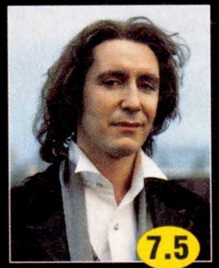
"Geoffrey Sax did an excellent job on a very average script."
M Fletcher, Basildon



Set design

"I actually like the new interior of the TARDIS, even if it was a little too dark for my liking. More lights, please."
James Hadwen, Felixstowe

"I'm sorry, but the *whole point* of the TARDIS console room is that it should be ultra modern!"
Tim Shaw, Burnley



Costume design

"Paul McGann's costume was brilliant. No more ridiculous question marks."
Sarah Bishop, Brentwood

"Every costume seemed carefully considered and expertly realised."
Graeme Fowler, London

Visual effects

"At last, a *Doctor Who* story where the special effects didn't let the side down and make me feel embarrassed. Fantastic."
Joe Fulton, Huddersfield

"Superb special effects really enhanced a thrilling climax."
Nick Peters, Kew

The best thing about the TV Movie was . . .

Paul McGann/the new Doctor	**44.0%**
"It was made"/new *Doctor Who*	15.6%
Sylvester McCoy	12.5%
TARDIS set	8.8%
The regeneration	3.9%
Eric Roberts/the Master	3.4%
Daphne Ashbrook/Grace	2.7%
Special effects	2.7%
Direction	2.1%
Doctor and Master fight scene	1.5%
Pre-credits sequence	1.2%
"These shoes! They fit perfectly!"	0.9%

Also . . . the budget, on-screen tribute to Jon Pertwee, "no more JNT", the Doctor being half-human, the Doctor in a shroud, the Doctor hitting the console to make it work, "everything".

and the worst . . .

The script	**27.2%**
The Doctor being half-human	8.0%
Doctor and Grace kissing	7.4%
"Americanisation"	7.3%
"Confused ending"	6.7%
Eric Roberts/the Master	6.1%
No follow-up series yet	5.5%
"Lack of continuity with series"	4.5%
TARDIS set	3.9%
Grace and Chang Lee coming back to life	3.9%
Cuts made to UK version	3.5%
Daleks not seen	3.2%
Dalek voices	2.9%
TARDIS' "cloaking device"	2.9%
Last Seventh Doctor story	2.2%
Car chase	1.9%
Daphne Ashbrook/Grace	1.6%
Yee Jee Tso/Chang Lee	1.6%

Also . . . the Eye of Harmony being inside the TARDIS, the theme music, "not long enough", the narration, "the acting", the delayed video release, "too dark", the New Years' Eve party, Paul McGann's wig, "no Tom Baker/Ace/K9", opera, the Doctor leaving Grace behind, "everything".

Most wanted BBC Videos

First and Second Doctors

The Keys of Marinus	**13.7%**
The Time Meddler	13.1%
Inside the Spaceship	11.4%
The Seeds of Death [unedited]	9.4%
The Gunfighters	9.1%
The Sensorites	9.1%
The Ark	6.9%
The Space Museum	4.6%
Planet of Giants [not listed]	1.2%
The Ice Warriors [not listed]	1.7%
The Reign of Terror [not listed]	0.9%
The Tenth Planet [not listed]	0.3%

Third Doctor

The Ambassadors of Death	**29.4%**
The Mind of Evil	16.6%
Invasion of the Dinosaurs	16.6%
Planet of the Daleks	12.6%
The Time Monster	7.8%
Colony in Space	6.2%
The Mutants	5.7%
The Time Warrior [unedited]	5.1%

Fourth Doctor

Horror of Fang Rock	**20.5%**
The Invasion of Time	13.4%
The Face of Evil	7.6%
The Talons of Weng-Chiang [unedited]	6.9%
The Sun Makers	4.1%
The Horns of Nimon	2.8%
Revenge of the Cybermen [unedited]	2.4%
The Invisible Enemy	2.4%
Terror of the Zygons [unedited]	1.9%
Nightmare of Eden	1.6%
The Creature From the Pit	1.3%
Meglos	1.1%
Underworld	0.8%

Fifth Doctor

Planet of Fire	**59.7%**
Four to Doomsday	26.7%
Time-Flight	13.6%

Sixth Doctor

Attack of the Cybermen	**50.6%**
Revelation of the Daleks	39.5%

Seventh Doctor

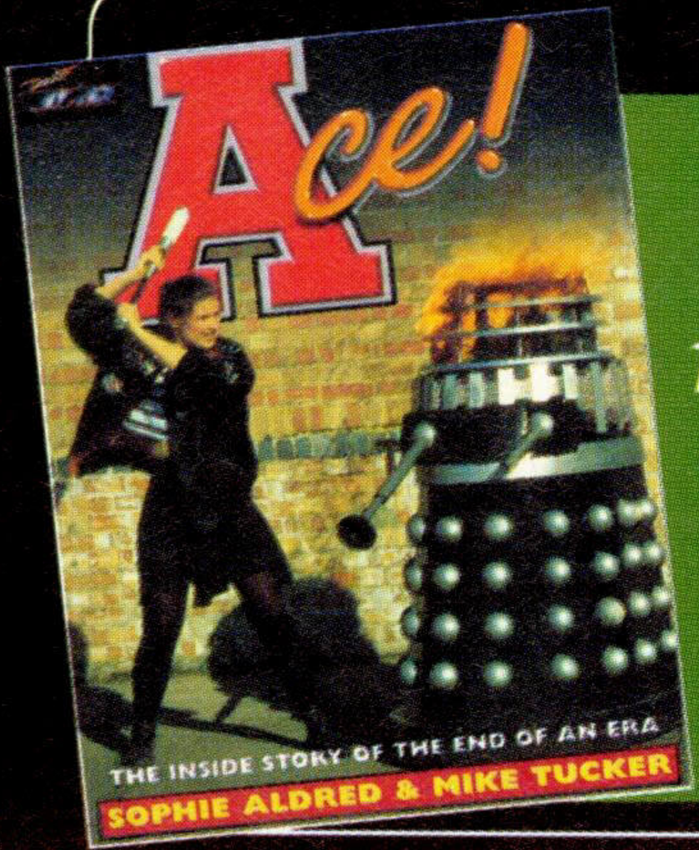
The Greatest Show in the Galaxy	**39.1%**
Battlefield	30.5%
Delta and the Bannermen	17.0%

Notes

Prior to the announcement that it would be released on 2 June, *The War Machines* took top place in the First and Second Doctors section with 18.6% of the vote. *Planet of Giants*, then provisionally scheduled for release, was left off the survey form, as were the three incomplete stories which nevertheless managed to take the bottom three places in the poll. Votes for Fourth Doctor adventures *Full Circle*, *State of Decay* and *Warriors' Gate* – which polled 9.6%, 14.0% and 9.6% respectively – have been omitted in light of the fact that the whole of the 'E-space trilogy' will be released in October. Sixth Doctor saga *Timelash*, which scored a meagre 9.9%, will be released in January 1998. *The Happiness Patrol*, which, at 13.4%, came in last in the Seventh Doctor section, is released this August.

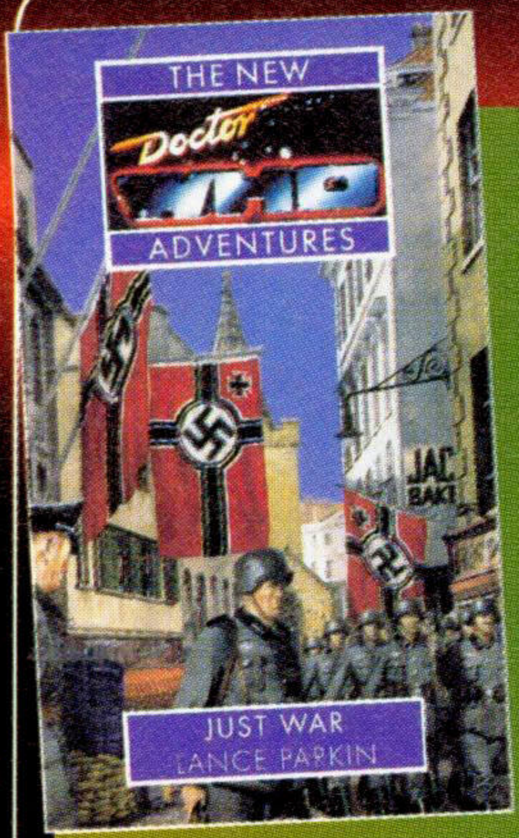
Books

Favourite non-fiction


Ace!
THE INSIDE STORY OF THE END OF AN ERA
SOPHIE ALDRED & MIKE TUCKER

Ace!	**23.9%**
The Eighties	13.5%
The Fifth Doctor Handbook	13.0%
The Third Doctor Handbook	12.3%
The Companions	11.3%
The History of the Universe	10.0%
I Am the Doctor	8.9%
Who's There?	4.1%
Black Light	2.8%

Favourite New Adventure

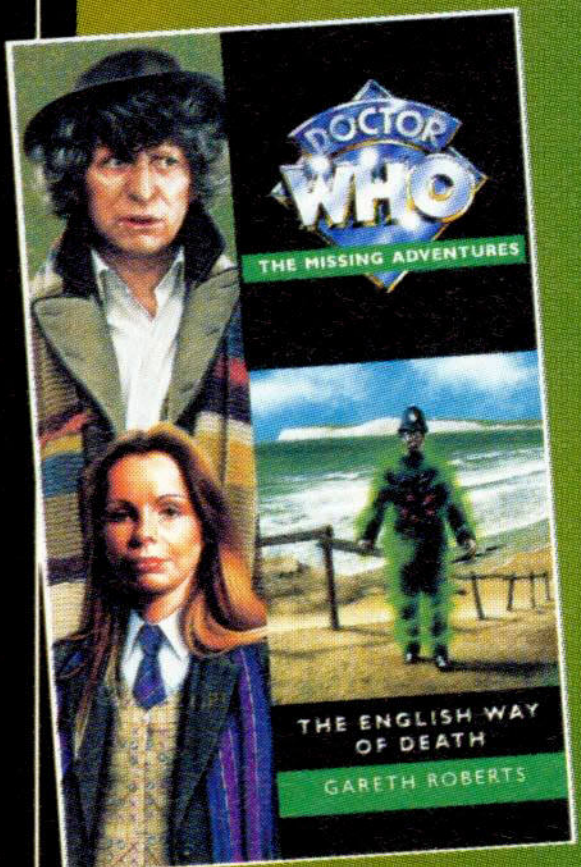


Just War	**14.2%**
Happy Endings	9.2%
Damaged Goods	8.0%
Return of the Living Dad	6.3%
Warchild	4.4%
God Engine	4.0%
The Death of Art	3.8%
Sleepy	3.5%
Death and Diplomacy	2.8%
Christmas on a Rational Planet	2.0%
Don't read them/stopped reading them	42.5%

"*Just War*? Just brilliant!"
Sean Simpson, Stockport

"N/A is an appropriate abbreviation for these books."
G. Mandarin, Grantham

Favourite Missing Adventure



The English Way of Death	**14.2%**
The Shadow of Weng-Chiang	9.1%
Downtime	8.6%
The Sands of Time	7.4%
The Plotters	6.1%
Who Killed Kennedy	4.5%
Killing Ground	4.2%
The Scales of Injustice	3.3%
The Eye of the Giant	3.1%
Speed of Flight	2.5%
`Twilight of the Gods	1.7%
The Man in the Velvet Mask	1.6%
Don't read them/ stopped reading them	33.6%

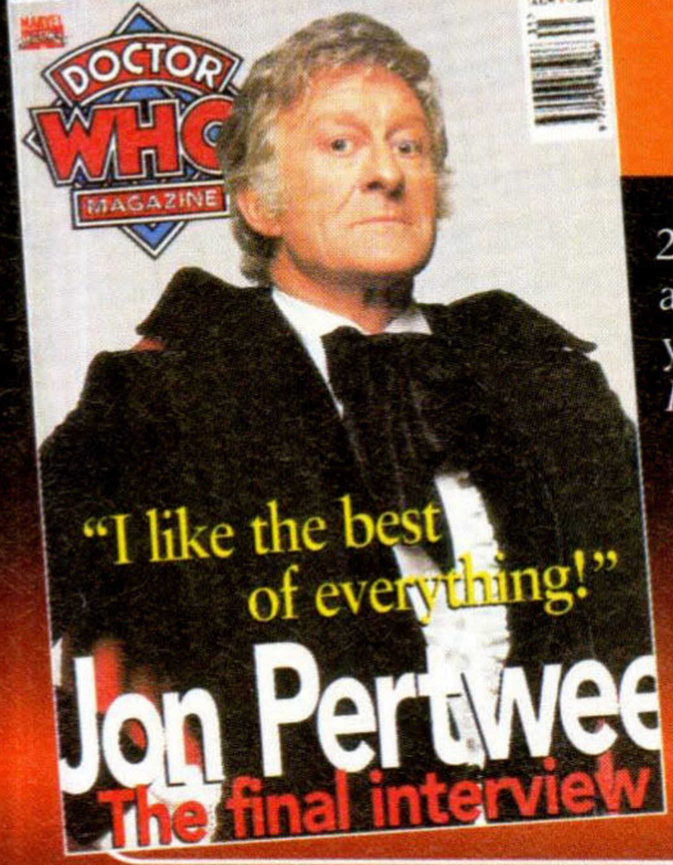
"Gareth Roberts once again proves himself the best of the Virgin authors. His grasp of the characters and feel for the programme is uncanny. I'm sure I can even hear Dudley Simpson's incidental music!"
HF Jones, Rhyl

"*The Shadow of Weng-Chiang* had me gripped from cover to cover. Robert Holmes would have been proud."
Amanda West, Kendal

Doctor Who Magazine

Favourite issue (235–247)

241	**17.7%**
247	10.9%
244	10.8%
TV Movie special	10.3%
242	10.3%


DOCTOR WHO MAGAZINE
"I like the best of everything!"
Jon Pertwee
The final interview

241: "This was a fine tribute to a great actor and to my favourite Doctor. Thank you."
Philip Nicholas, Edinburgh

247: "Simply a joy to read. I couldn't put it down. A wonderful comic strip, excellent features, a game (great fun if played with a Dapol Dalek and Ace). Just gorgeous."
Andrew Lake, Caldicot

Favourite cover

247	**18.9%**
239	14.1%
241	8.7%
TV Movie special	7.7%

Christmas Special!
DOCTOR WHO
Who's fooling Who?
Sophie and Sylvester dress for the occasion

247: "Too cute for words!"
Carson Maynard, Garner, USA

Favourite regular feature

Gallifrey Guardian	**14.4%**
Shelf Life	13.9%
The DWM Archive	13.5%
Comic strip	10.6%
Out of the TARDIS!	9.6%
The Telesnap Archive	9.1%
Timelines	8.7%
The High Council	8.1%
Fluid Links	8.0%
Monitor/Watcher features	7.9%

Gallifrey Guardian
He's back!

"*Gallifrey Guardian* back at the front of the magazine, where it belongs."
Anthony Cartwright, Darlington

"Dave Owen, Andrew Pixley, Alan Barnes, Matthew Jones, Philip MacDonald . . . DWM has built up a select list of the best writers working in science fiction and fantasy journalism today."
Steve Patterson, Sheffield

"All praise must go to the dedicated Mr Pixley for his sterling work on *The DWM Archive*. It's my favourite bit of the mag."
Ruth Vaughan, Nottingham

"Why weren't Gary Gillatt's witty and often controversial editorials one of the choices? I know they would've come top of my list."
John Starkey, Torquay

Favourite special feature

The John Nathan-Turner Memoirs	**23.9%**
First impressions (Class 4G watch *Zygons*)	14.0%
Jon Pertwee: a tribute	12.7%
20 moments when you know . . . (Best bits of series)	11.5%
Renaissance/Urban regeneration (Set reports from TV Movie)	6.0%

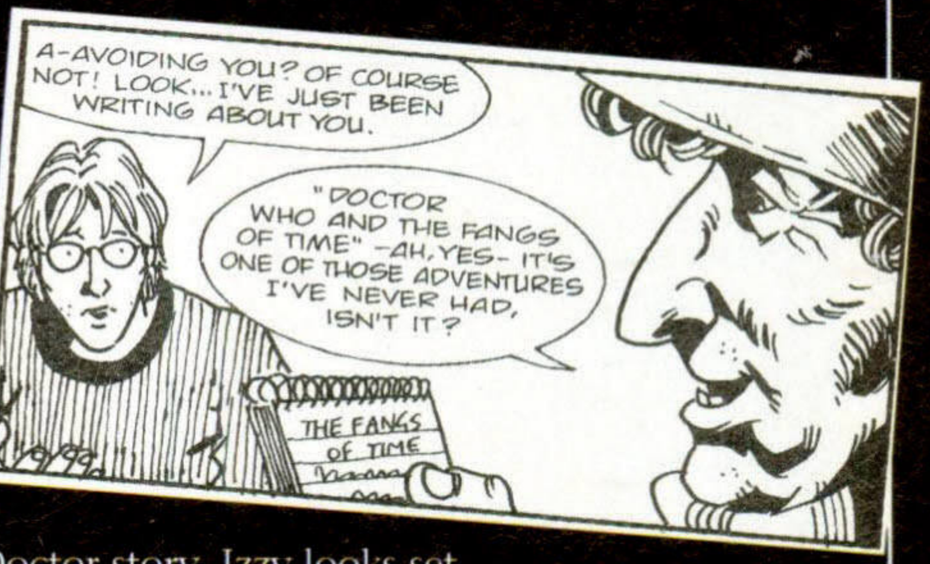
"*First impressions* was a fantastic and curiously well-timed article. If only the producers of the TV Movie had read it."
Damien Bradshaw, Bury

"*20 moments when you know . . .* left me with a warm glow inside."
Leslie Antrobus, Harpenden

Favourite comic strip

Doctor Who and the Fangs of Time	**28.6%**
Endgame	25.1%
Ground Zero	24.2%
The Cybermen	13.6%
Daleks Vs the Martians	5.8%
Black Destiny	2.7%

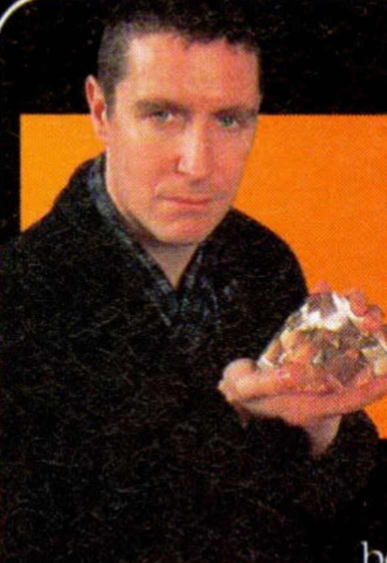
"*Doctor Who and the Fangs of Time* completely captured the feeling of my youth in the seventies – something not even the videotapes have managed."
Lee Moone, Bromley


A-AVOIDING YOU? OF COURSE NOT! LOOK... I'VE JUST BEEN WRITING ABOUT YOU.
"DOCTOR WHO AND THE FANGS OF TIME" -AH, YES- IT'S ONE OF THOSE ADVENTURES I'VE NEVER HAD, ISN'T IT?
THE FANGS OF TIME

"The Toymaker was an inspired choice as villain for the first Eighth Doctor story. Izzy looks set to be one of the best companions yet."
Saul Davies, Wrexham

"*Ground Zero* proved that you lot at Marvel have a better grasp of the character of Ace than the Virgin lot. It's the first time I've ever cried over a comic strip. Well done."
Richard Clark, Reading

Favourite interview



Paul McGann (238)	**16.9%**
Sylvester McCoy	14.7%
Nicola Bryant	14.4%
Frazer Hines	9.9%

"The Paul McGann interview was excellent, much better than the (syndicated) one(s) which appeared in other magazines."
Alan Warwick, Bangor

THE RESULTS!

The life & times of Jackie Jenkins

Panic.

Stranded on Gorilla Island.

Then I remembered Chas and Nigel. They'd be fetching a keeper and knew what I was wearing 'cos Chas had commented on my denim hat. I heard a breathy grunt behind me and my grip tightened around some recently-purchased Doctor Who *beermats. I turned to face the gorillas.*

It just so happened that that day, all of them were wearing denim hats.

I woke up.

Sunday 25 May

8.30am (breakfast) Perplexed. What was that dream about? And then it came to me over a variety pack of Sugar Smacks. Longleat.

2.30pm (Nigel's car) The annual pilgrimage to Longleat's *Doctor Who* Exhibition is a journey I've repeated for nearly ten years. Unfortunately, Chas and Nigel have been doing it longer. Sure, I've been there before that, but at a time when I wouldn't have given a fig about the Exhibition.

I've been with ageing rellies, leaving me with the immovable mental inheritance of wanting to say "Lovely rhododendrons." I fight the urge.

The religious experience teased out by the long twisting driveway reaches a crescendo as the estate rises out of the grounds, fandom's own private Manderley. I know what's coming. Who will be the first to rub salt in my open wound?

Nigel.

"See those grass banks? Full of cars in '83."

Grrr.

"Cars, coaches, fans in vans . . ."

If I were a *Friends* episode I'd be *The One Who Missed The '83 Celebration*. And it's v tedious. No doubt if Moochimas Trust – the car's toy orang-utan with the banana-shaped arms – could talk, he'd have an amusing anecdote about Tom turning up late in a mac. But this time it'll be different. Moochimas has got the hump (or is it just the way he's stitched?) and the nostalgia's going to be deflected by the reopening of the Exhibition. All the burnty melted exhibits replaced by spanky new ones.

3.15pm It'd be far too simple to head straight for the Exhibition. Why bother when you can take an exhaustive detour through the grounds where every inch of hallowed turf is imbued with a *Doctor Who* memory. Past the funny trees and the boys start '83-ing . . .

"That's where the studio sets and merchandise tents were."

Through a paved garden enclosed by peacock topiary . . .

"Doctroosinma."

"Pardon?"

"*Doctor Who* cinema."

Past the Orangery. Please don't let anyone say . . .

"That's where they did the autographs."

Pray Chas' story about queueing for hours to get Troughton's and ending up with Richard Franklin's is not imminent. Hopes dashed. Story related like a rabid, jacquard-sweatered Ronnie Corbett. Anecdote even has a punchline – apparently, weighed down with novelisations, three annuals and a puzzle, Chas left, tumbling down the Orangery steps, arriving in a crumpled, Parka-ed heap in front of a bemused Sarah Sutton. Handing him back his glasses, she asked:

"Are you myopic?"

"No," he'd replied, "I'm Church of England."

POLICE BOX
ENTRANCE

3.30pm (inside the spaceship) Exhibition conduct has a behaviour pattern all of its own, entailing half-hearted attempts at maturity and latent relapses into Spanner Land. Expressing loud, Radio 4-like opinions for plebby day trippers to overhear is to both reassure us and wrongfoot them.

Okay, I think, so we both paid to see an amusingly-shaped lump of latex, but at least I'm informed. Running from case to case and doing an oozy Jilly Goolden over fresh decor is a verbal attempt to breathe new life into an old and oft-repeated exhibit.

"It's that L1 Robot again."

"Yeh, but this time in a forest."

On sighting new Foamasi, all explode in over-embellished repetition of creature's name, like girls do over fluffy animals.

On reaching the last casket, we're gripped with the bloody-mindedness of salmon and attempt to backtrack through the Exhibition against tide of pushchairs, disinterested teenagers, hip dads who can remember "the old codger with the white hair", mums who've long since parted company with their minds, and bemused, even frightened children.

It was the console room we were after. Chas spotted it on entering and the temptation's been unbearable. For 23 years Longleat's console (the longest-surviving of all *Doctor Who* consoles) has had its controls walled off by six clear perspex sheets. With this visit, possibly due to K9, the Twisted Fire Starter responsible for last year's blaze, they were gone. It was Nigel who, undaunted by a lone security camera, first snaked a tattooed arm over the small barrier. It was like a starting pistol for Chas, who suddenly, like Hartnell possessed, pounced upon the thing and almost bellowed at new visitors to "Get out of my TARDIS!" A child, with diminutive size an advantage, slipped under the barrier. Infernal cheek. I almost shouted "Don't touch it – it's live!" but we had set a poor example. In a matter of seconds I had sent a message to the Time Lords, operated the scanner and switched on the HADS (a device installed, no doubt, for such a fan attack). The years I wanted to touch that console . . . Strange I should be feeling so guilty about it. Sorry, Doctor.

4.15pm (outside the spaceship) Chas suggests a Slush Puppie. Another queue. But as fans, we're used to it. If two *Doctor Who* fans stand still for more than a minute, they'll find 50 other fans have regrouped to form a queue behind them. Nigel asks for "blue" (raspberry), and with lips gripped by Slush and the colour of a *Timelash* android, he proposes "a go on the stimulator". He meant 'simulator'. Several family groups take a wide berth of us.

I mistakenly comment on the number of people here.

"Drop in the ocean," begins Chas. "To the 60,000 in '83."

He's going to tell me it was the Woodstock of *Who*.

"It was the Woodstock of *Who*."

Well, poo to the Woodstock of *Who*.

Seek sanctuary of Exhibition shop. Jaw-dropping shocked face. They actually do sell *Doctor Who* beermats! In four bitching colours.

Anyway, what would I be doing with a naff thing like *Doctor Who* in '83?

That year it was Richard Gere, the Kids from Fame and pop concerts. On the weekend of the celebration, I saw Kajagoogoo.

Cool, eh?

Arse.

Timelines

compiled by **Alan Barnes**

Send your letters to **Timelines, Doctor Who Magazine, Marvel Comics, Panini House Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ**
or e-mail us at **doctorwho@marmags.demon.co.uk**

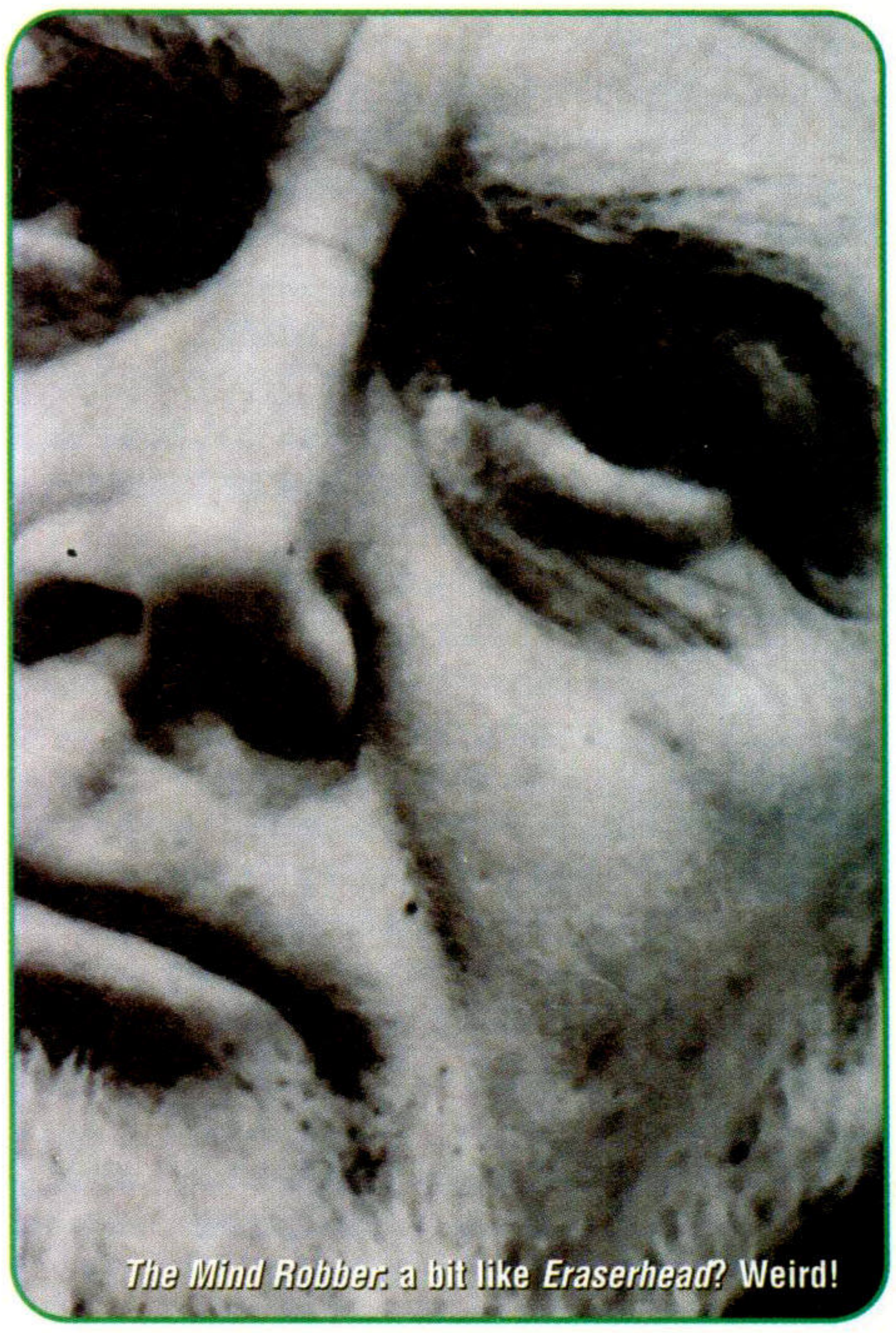
LETTER OF THE MONTH

I am 13 years old, and have been reading your brilliant magazine since **DWM** 220. Because of my age, I suppose I never really saw an era of *Doctor Who* that I could call mine. But my life is filled with the show – indeed my first ever memory is of the TARDIS being taken into the Time Lord ship at the beginning of *The Trial of a Time Lord* Part One. One of my next memories is sitting in front of the television before Part One of *Remembrance of the Daleks* with one of my brother's old seventies Dalek books shouting "Garlics! Garlics!" Then I remember most of Season Twenty-Six, and the end of *Survival*. But I only really became hooked on the show when the early nineties *Genesis of the Daleks* repeat was on. Then I was enraptured and have been ever since. The point I am trying to make here is that no matter where it is made or who by, there is something fundamental about *Doctor Who* that everybody, no matter how young or old, needs. I think it was Terrance Dicks who once said that children need a regular series of *Doctor Who*, and he was right. People just don't realise how much the show is missed and needed. People are in danger of forgetting that.

Paul Hayes
Clapham, West Sussex

Paul, you can't possibly know just how creakingly old you've made us here feel. Top sentiments though.

Remembrance of the Garlics, apparently



The Mind Robber: a bit like *Eraserhead*? Weird!

MORE FROM THE LYNCH MOB

I was interested to read Paul Ingerson's letter in **DWM** 251 suggesting that David Lynch might have been 'inspired' by certain *Doctor Who* adventures. It occurs to me that parts of Lynch's *Eraserhead* bear an uncanny resemblance to the first episode of *The Mind Robber*. There are a number of points of visual similarity, including people and robots appearing out of an opaque mist. But the real clincher is the scene in the movie where the planet explodes in a manner stylistically identical to the destruction of the TARDIS. *The Mind Robber* predates *Eraserhead*, incidentally. There has been some debate on the Internet as to whether or not Lynch was inspired by Robert Holdstock's *Mythago Wood* when he made *Twin Peaks*. Mythago Wood is a forest that's much bigger on the inside than the outside and which leads to different times – Holdstock himself acknowledged the TARDIS connection.

Finally, to end on a downer, does anyone actually read the Jackie Jenkins page – other than Jackie Jenkins' friends and family, that is? It's pathetic!

Paul Beardsley
via e-mail

Having read **DWM**s 250 and 251, I have to say that Jackie Jenkins' columns are very, very funny. Please keep running them.

Um . . . they are *supposed* to be funny, right?

Michael Chevy Castranova
Kalamazoo, Michigan

TIME AFTER TIME

Congratulations on the new format of the magazine. It just gets better and better! I was delighted to see Paul Winter's comment in **DWM** 251 about seeing things in context. Having grown tired of the seemingly endless debates about how 'my Doctor is better than yours', it was refreshing to see somebody realise the importance of time! I have followed the adventures of our intrepid hero since 1963 and William Hartnell will always be the 'original' to me because he was very much the grandfather figure to an impressionable young boy entranced by his adventures. Does that mean that I think less of the others? Not at all. But part of me will always remember his portrayal of the Doctor with great fondness and this is how I feel we should appreciate our favourite incarnation – not that he was better than the others, but that he was best for me. Come on, let us show how much we love the programme – *vive la difference*!

New logo please!

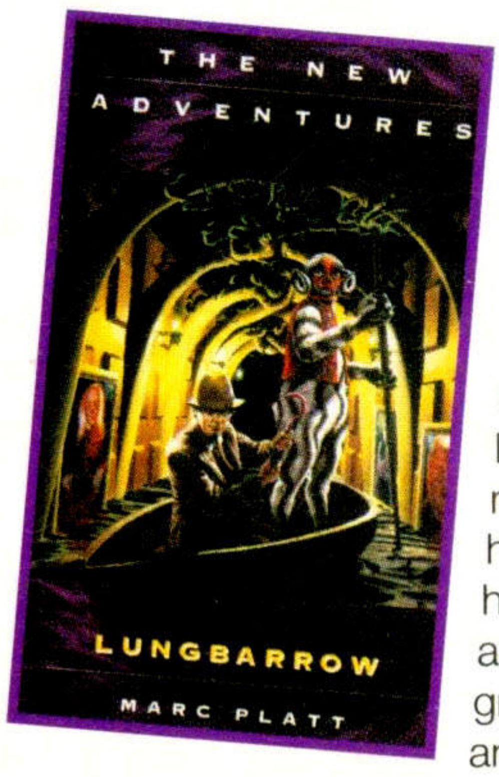
Jon Roche
via e-mail

AN EX-EDITOR WRITES

Just a quick comment: much as I glow in the praise for my work on the magazine from Gary Russell (*250 and then some*, **DWM** 250) he is being far too modest about his invaluable contribution to the title's lasting success. And that Hearn chappie's discovery of those telesnaps pales in comparison to the research work he did tracking down writers etc. Any title is the sum of its parts and my **DWM**s wouldn't have been what they were without a terrific writing team. So please, let them have *some* credit . . .

John Freeman
via e-mail

FRUIT OF THE LOOM



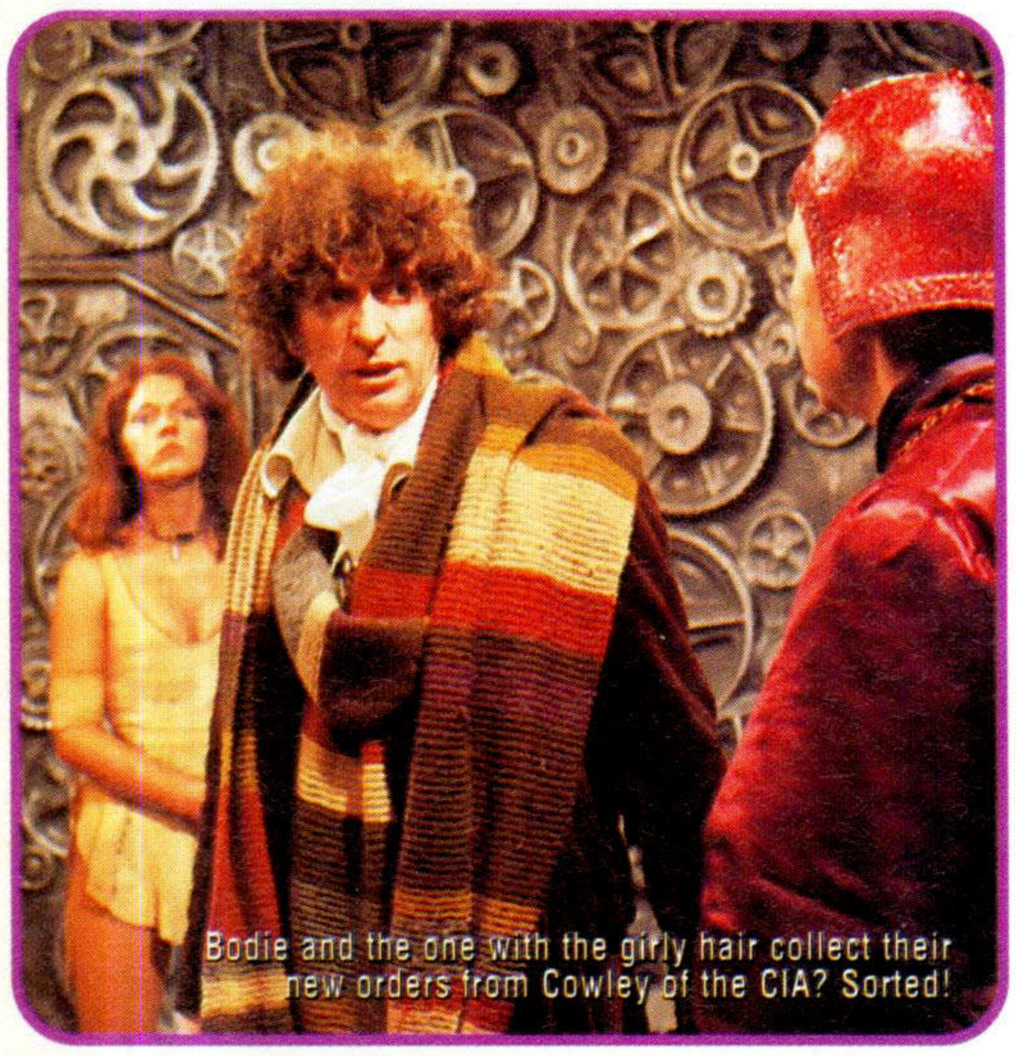
I am in complete awe of Marc Platt. *Lungbarrow* was stupendous! I wish this story could have been made instead of *Survival*, but this is even better as the Seventh Doctor's final Virgin *New Adventure*. It is just such a finely crafted story to encompass both everything we know of the Doctor's past from TV and the history expanded on in the novels. Though this book does raise more questions than it answers, it was simply wonderful!

So if the Other threw himself into the Loom, does that mean that the Doctor is his reincarnation? Is such a thing possible? It sounds like the Doctor is a throwback to an earlier time. Or was the Doctor really born of the womb, as the belly button would suggest? When the Eighth Doctor says that he's half-human on his mother's side, could he be talking of the Other's mother? I think that is more plausible than the Doctor's mother being human. The Doctor being the reincarnation of the Other could possibly explain all the other faces we saw in *The Brain of Morbius* – the faces that made people speculate that the Doctor may have had regenerations previous to the William Hartnell. What if they were previous re-incarnations? What if the Other has been re-incarnating ever since he threw himself into the Loom? And if the Doctor is the Other's first reincarnation, why did it take so long to happen? Then there is Susan. She has become as much of an enigma as the Doctor. If she is the Other's granddaughter from the old time, and she really did come up with the name TARDIS, does that mean she is not able to regenerate? In *The Dying Days*, there is repeated reference made to the Doctor being half-human (not that I know how they all found out). I also can't believe that Benny ▶

actually jumped the Doctor! That vixen! I just hope that BBC Books doesn't do anything to contradict the Virgin line. Virgin established a good sound origin to the Doctor and Gallifrey. It is believable and makes everything work together. I don't think *Who* continuity has ever been so tight.

Michael Weidrich
via e-mail

PS: I was just reading a synopsis of *Dimensions in Time* and was wondering if there will ever be a full novelisation of the story. I read that it will never be released on video because the actors don't want profit made from it. I can understand that but is it possible to have the profit from such a video be donated back to Children in Need? At least, make a book out of it for us American fans who will never see it! It sounds like a wonderful story that would make an interesting addition to the *Who* mythos.


Bodie and the one with the girly hair collect their new orders from Cowley of the CIA? Sorted!

COVER ME!

I have just read **DWM** 251. What an excellent cover! And as for your new look – superb! Keep it up!

However, my main reason for writing is the *Roots* boxed article *Incidentally . . .* Has anyone noticed that in *The Invasion of Time*, when the Doctor steps out of the TARDIS brandishing the DeMat gun, he is accompanied by the theme tune to *The Professionals*?

Kate Green
Sutton, Surrey

Er, no.

MOOD SWINGS

In *Question Marks* (**DWM** 251) Philip MacDonald qualifies his reading of the Doctor's voiceover in the TV Movie by pointing to its actual role as a plot device. Earlier, though, he mentions instances of the Doctor's so-called mood complexity, contrasting his behaviour in *Genesis of the Daleks*, *Pyramids of Mars* and others. But surely the Doctor's mood statements in these stories perform the same function as the voiceover – that is, they serve the plot. The Doctor, really, is a flat character – like EM Forster said of Dickens' characters, his apparent roundness of character is actually an illusion, "a conjuring trick". The Doctor stopped being a character in any recognisable sense the moment he regenerated into Patrick Troughton. To get technical for a moment, I think the Doctor is really a fairly simple semiotic figure whose character varies to suit various actors and plots, only his 'goodie-ness' (as opposed to goodness) and alien-ness remaining constant. Our understandable attempts to treat him like a realistic character are doomed to confusion and failure, because we mistake (probably deliberately) inconsistency and contradiction for ambiguity, complexity and development. But I doubt that the character of the Doctor is any of these things – and when we admit that, we can enjoy him for what he is: a simple, formulaic figure who time and a host of actors have made dizzyingly varied, rich and interesting. It is only an illusion of richness, however, and studies of the Doctor character such as this would, I think, be more fruitful if they began from that footing. (Incidentally, the James Bond film *Goldeneye* does just that: it is precisely because 007 is treated as a flat character that Judi Dench's M can say what she does.)

Matthew Barrow
Roath, Cardiff

CUTS CUT?

I am writing to ask whether you could produce a list of the episodes in the BBC archives because I am a big fan of the Hartnell and Troughton serials and I want to be kept up to date. Also could you put a list of excerpts in the next issue? **DWM** 247 said that details of the excerpts recovered in Australia were going to be published in **DWM** 248, but when I got **DWM** 248 there was no news of these.

Lee Robinson
Wallasey, Merseyside

Apologies to those of you, like Lee, who've been waiting for a definitive account of the censored clips returned from the Antipodes. These will be included in a huge feature being put together at the moment which will document in precise detail every inch of Doctor Who *footage held in various archives – and the story of what happened to those 'lost' episodes. The full monty – running times, formats, bits missing and all – begins in just a couple of months' time.*

AND CLIMACTICALLY . . .

We'd very much like to congratulate you on **DWM**s 250 and 251. Indeed yes. Terrific fun. It's the highlight of the month when my irascible wife Edna and I, sporting our matching Third Doctor outfits, totter from our crumbled Islington house to Smiths at Kings Cross for the latest classic issue. We then trundle to our favourite cafe in Marchmont Street, order a couple of lovely Bohemian cappucinos, and begin to read. People must think we're oddballs, or character actors, sitting there as we do, laughing one minute, transfixed in fascination the next. But what do they know? About as much as a jackanapes knows about jabolite. Oh yes.

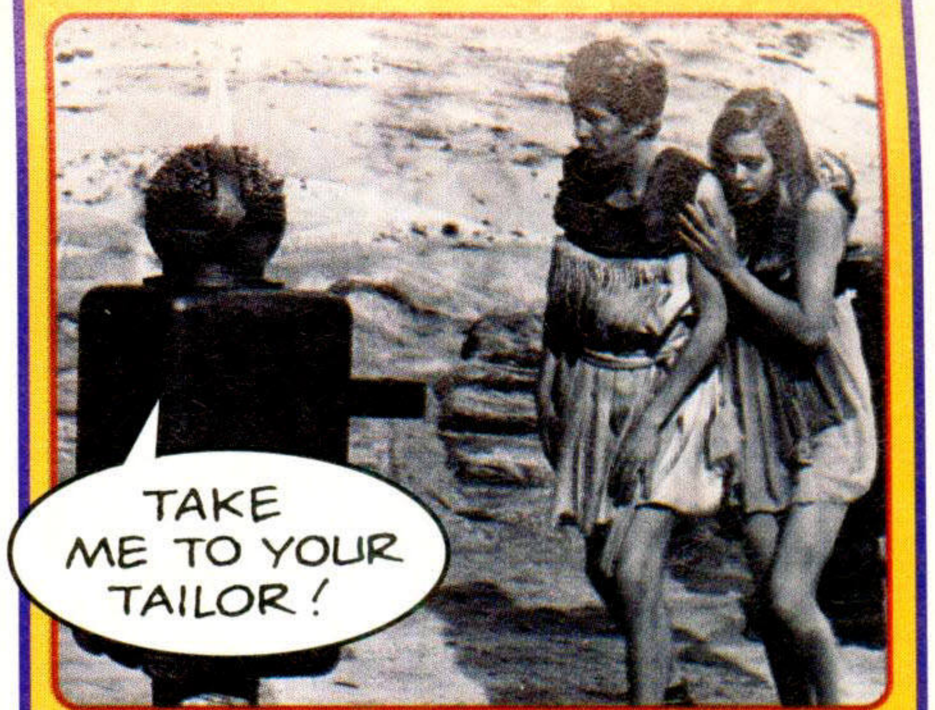
Question Marks was most absorbing, and quite Sontagesque in its elucidation of the Doctor's personality. *Fire and Brimstone* – oh! How we shrieked as those terrible, squat Dalek fiends appeared. How nice to see such a wicked picture of our favourite Doctor, dandy Jon Pertwee with his super smoking jacket, on the cover – though sadly without his sprightly roadster Bessie. Can't have everything, we suppose. Oh no.

Lastly, full marks to designer Mayall for his Spice Girls parody illustrating the fantastic Lis Sladen interview. Wonderful. We'd rather have a poster of that instead of the Tom Baker/Paul McGann one in **DWM** 250. Oh well.

Much love to you, and well done!

Emeric Belasco
London

PS: what was that *Doctor Who dictionary* all about? You'd need a windjammer full of mirrorlon to understand it.


TAKE ME TO YOUR TAILOR!

CRAZY CAPTION 246

Neska, the loyal DWM office cat (named after our favourite character in *Planet of the Spiders*) has been particularly moody and solitary since the final episode of *Crime Traveller*, so when we hadn't seen her for a few weeks, we thought little of it . . . That was until a crudely assembled note arrived on my desk, made from pasted-down letters cut from our own magazine (even in this form the typography was excellent) setting a ransom for the return of poor, trusting Neska. Our suspicions were aroused by the wording, which demanded "two videos of mad, British sixties outer-space stuff" and set a time and place for the exchange of tabbie and tapes as "midnight outside Titan Towers in London."

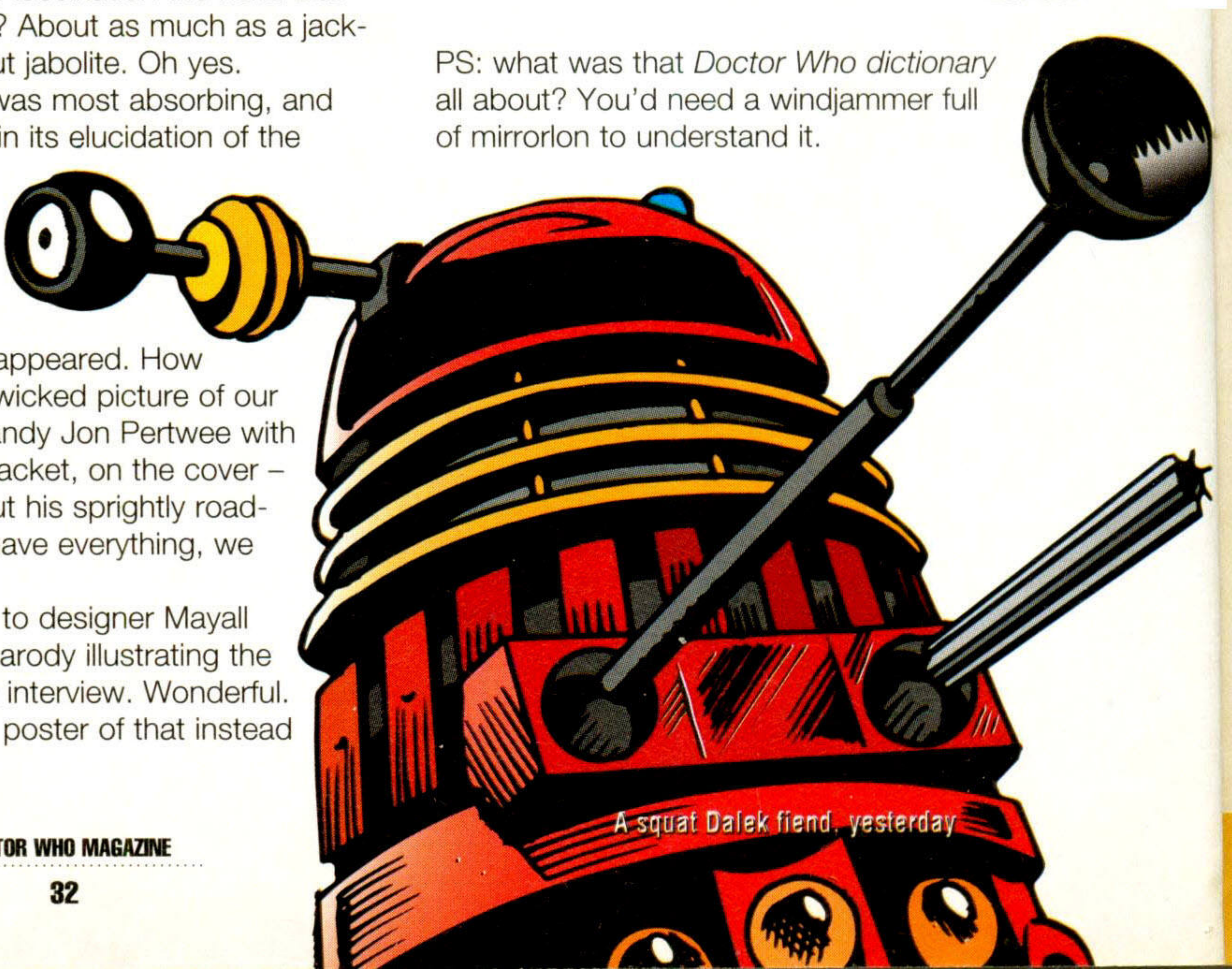
Arriving at the meet we stepped forward to hand over the cassettes of *Planet of Giants* and *The Space Museum* as our shadowy tormentor proffered a catbox containing our petrified puss. With quick sidestep and flip, Michael, our judo-trained designer, had the hellish telefantasy junkie on the cobbles and reached to pull off his obviously fake beard.

"Ouch!" he said. (It wasn't fake after all.)

"You!" we exclaimed, staring into the dancing eyes of former colleague Marcus Hearn, "why?"

"I had to! I can't cope! I've just had to write a book with Alan Barnes (*The Hammer Story*, £24.99 from all good booksellers). I've been editing *The X Files Magazine*! It's driving me mad! Surely you, Gary, can understand."

Swollen with pity for the normally urbane but now amusingly unhinged editor, we asked him to judge the *Crazy Caption*. His choice, from MA Fahey c/o BPFO, is printed above. We actually preferred "It's curtains for you!" from Michael Bryan-Brown of Bloomsbury. But then, we get out more.


A squat Dalek fiend, yesterday

The Telesnap Archive

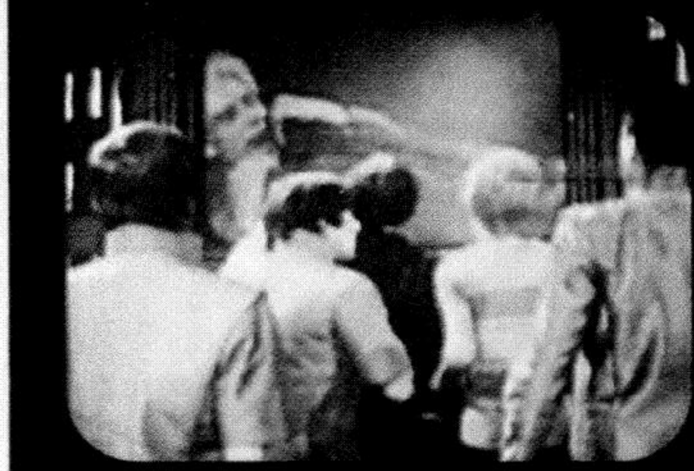
The Macra Terror

Episode 3

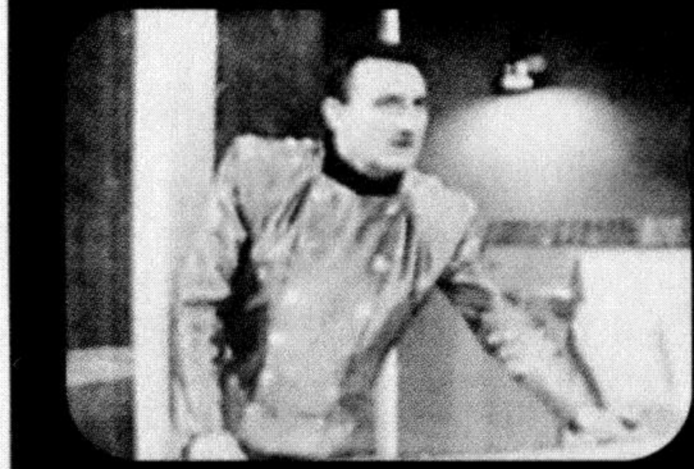
by Ian Stuart Black
Directed by John Davies
Transmitted 25 March 1967

During the seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost for ever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .

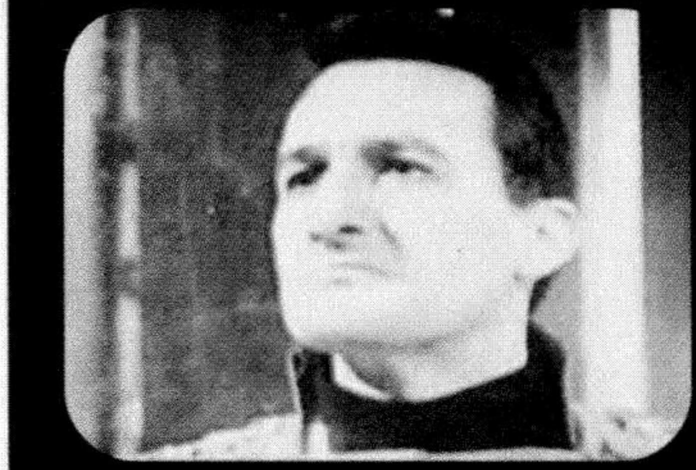
An unseen voice urges the aged Controller to tell the strangers to believe and obey. The old man agrees, but as he hesitates a claw enters the picture and drags him away. "There, it's all true," cries Polly. "Macra!"



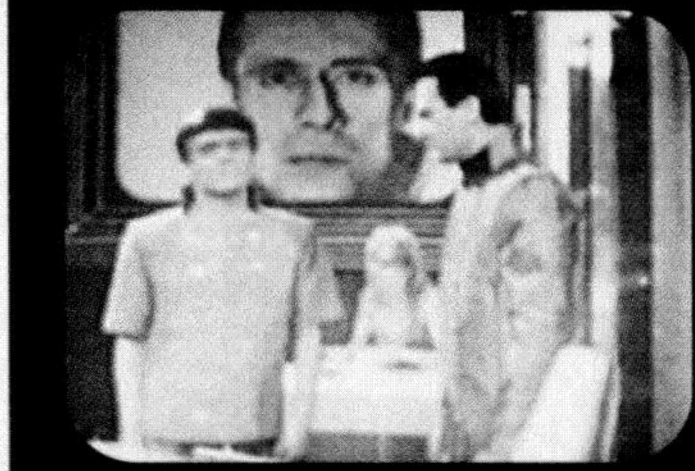
The Pilot immediately orders the strangers to be taken to the pits, and contacts the work shift at the pit head, demanding that the Doctor, Polly and Jamie are put in the "danger gang".



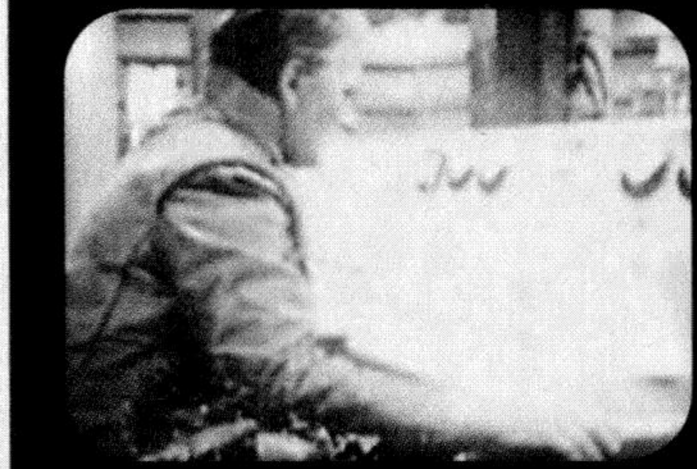
The static face returns to the screen and the voice of Control confirms the Pilot's orders. "The strangers must be sent to explore the new gas reserve," it adds. "They are dangerous people, they must be disciplined."



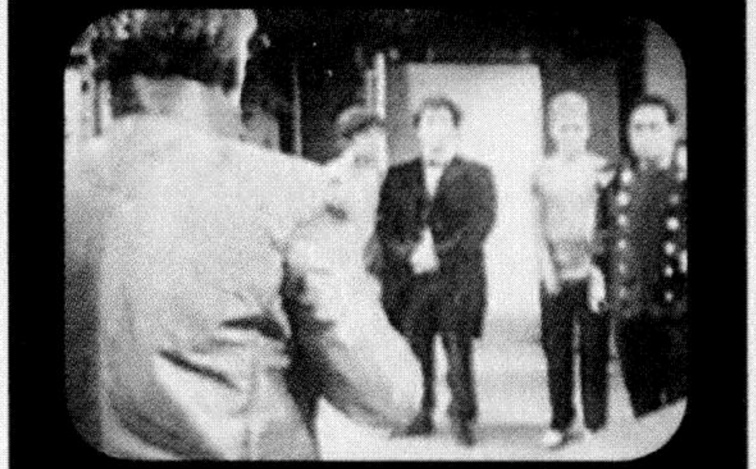
"You will forget all that happened," the voice commands. The Pilot complies. Ben is instructed by the Pilot to watch over his friends. "If you see anything suspicious," he orders, "report to me immediately."



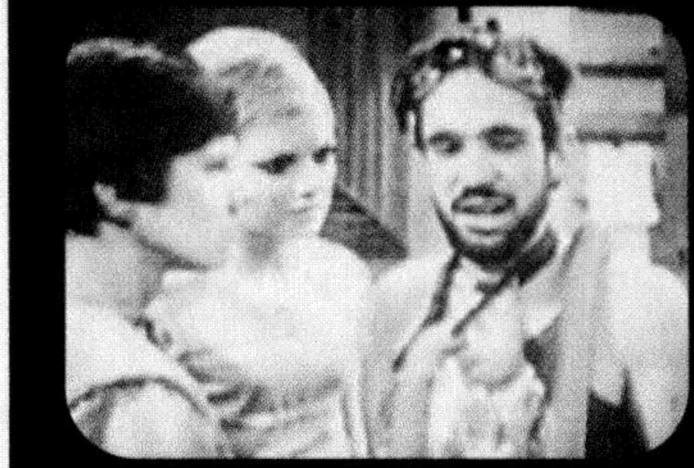
The Doctor, Polly and Jamie are brought to a large room. On one side is a bank of controls monitored by a middle-aged man, Officia, who is expecting them. "Are these the strangers?" he enquires. "Yes," smirks the Doctor. "You might call us that."



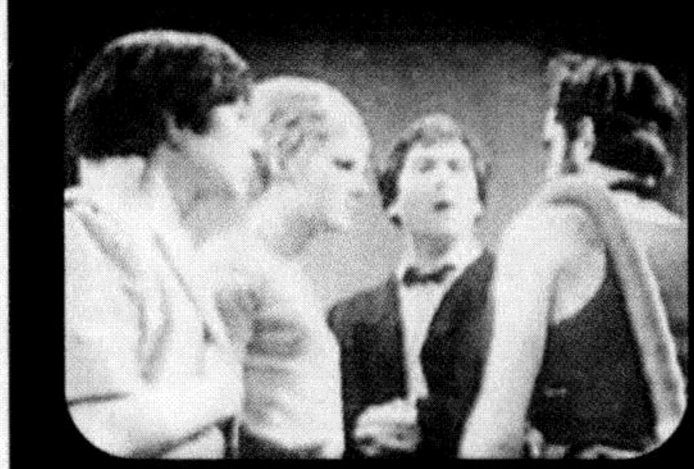
Ola informs Officia of the strangers' allocated shift number. The Doctor, commenting on the efficiency of the plant, asks what they mine. The man says that they extract valuable gases from the salty rock formations.



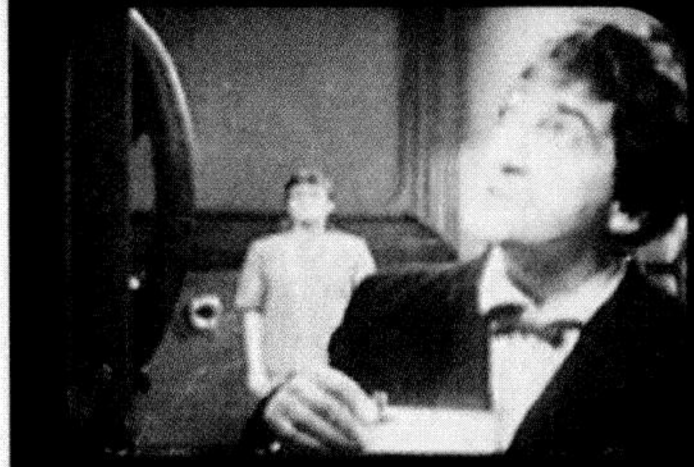
Their shift leader turns out to be Medok. He warns them that no-one lasts long in the danger gang. "It's the gas," he explains. "It creeps into your lungs." He reminds Officia that they are entitled to a supervisor.



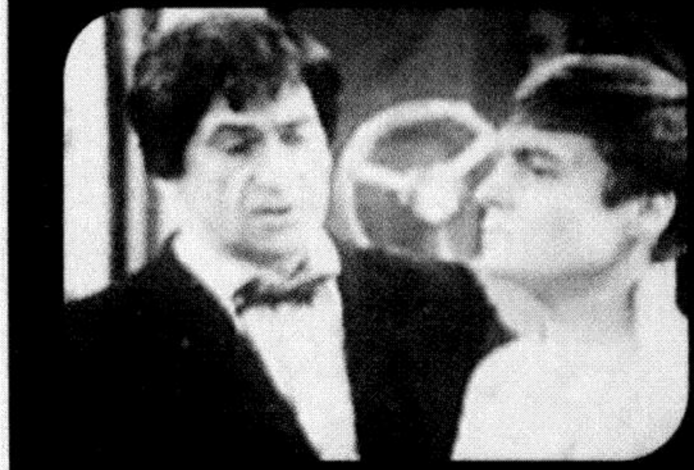
The Doctor stays in the control section to act as shift supervisor, thus affording himself the opportunity to explore the workings of the plant. Medok issues his new charges with masks and returns to the pit.



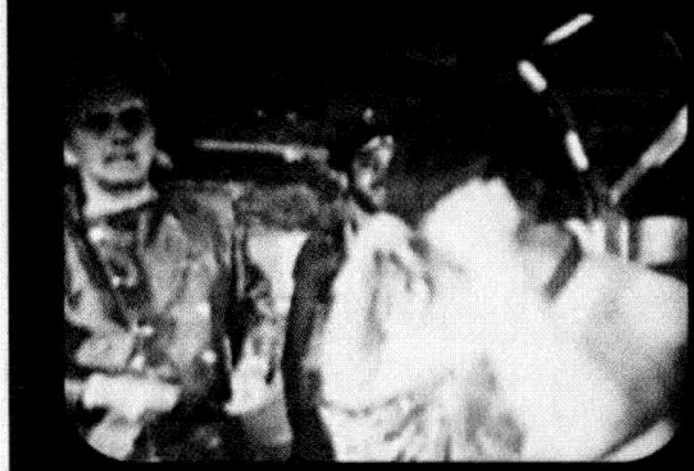
Wasting no time, the Doctor starts to examine the pump room equipment, aware that his actions are being noted by Ben.



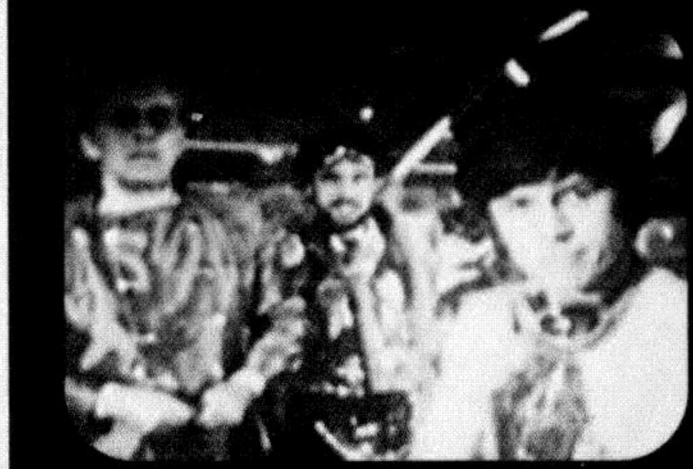
"Hello, Ben," the Doctor calls. Ben starts to leave but the Doctor beckons him and warns him that if he intends to spy on the others he should be wary of Jamie. "He's not so tolerant as I am," he points out. Ben heads towards the mines.



Medok informs the Doctor's two companions that being sent to work in the mines is a punishment for failure to obey.



"I'd rather have Control poisoning my lungs than my mind," remarks Medok.



An alarm sounds, signalling another gas strike. They rush to help stop the gas escaping. One of the workers inhales the leaking gas and collapses, gasping for air. The others hurry to insert a giant tube into the mine wall and eventually stem the flow.

"What's it all for?" gasps an exhausted Polly. "For a poisonous gas that we mine from the bowels of this planet," replies Medok. "It kills us if we breathe it. No-one knows what it's used for."

Meanwhile, in the pump room, the Doctor is writing formulae on the walls. The Pilot enters as he says to himself, "Yes, I think that's right. I should give myself ten out of ten" – and chalks this mark next to his workings.

"Where did you find that?" demands the Pilot, pointing to the Doctor's sums. "In my head," replies the Doctor. "Don't lie," snaps the Pilot. "It is a secret formula known only to three people in the Colony."

He accuses the Doctor of breaking into the Colony's secret files. "That is the exact computation," he exclaims. The Doctor, excited by his own cleverness, says "Oh, in that case" – and alters his score to eleven out of ten.

The Doctor explains that by studying the relationships between the various dials he was able to work out the controlling principle. "It's a bit like doing a sum backwards," he says. "You know. Given the answer, what's the question?"

The Pilot orders it wiped. Throwing water at it, the Doctor says that if anyone tries to follow the formula now it would result in a large explosion. "X to the power of Y has dribbled into two threes are six," he chuckles. "Get it off!" snaps the Pilot.

Below the surface, Medok inserts another probe into the wall.

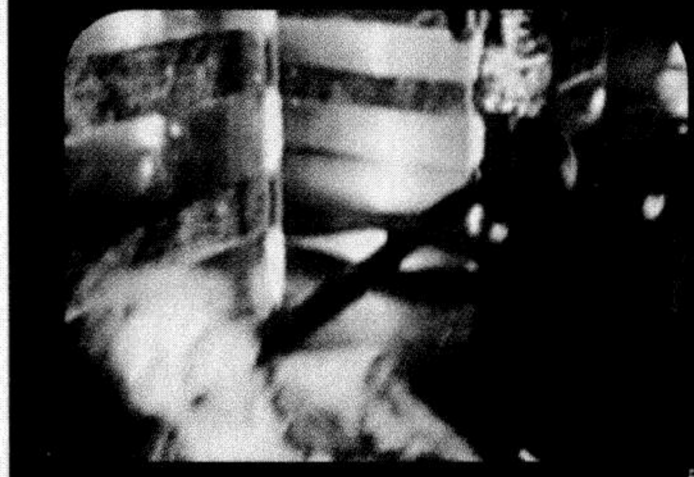
"You're not looking for more gas?" asks Polly. "Oh yes," relies Medok, bitterly. "We never stop."

Jamie becomes intrigued by a polished metal door. "Where does it lead to?" he calls. Medok, concentrating on his work, says that he has no idea – and adds that as far as he knows it has never been opened.

Officia, the pit head controller, arrives. "If this is a high pressure strike, you're going to need a stronger screw," he tells Medok. "Don't touch it," Medok snaps, but Officia ignores him and reaches out . . .

The screw blows back from the wall as Officia is adjusting it, engulfing him in a cloud of gas. He collapses, coughing and wheezing.

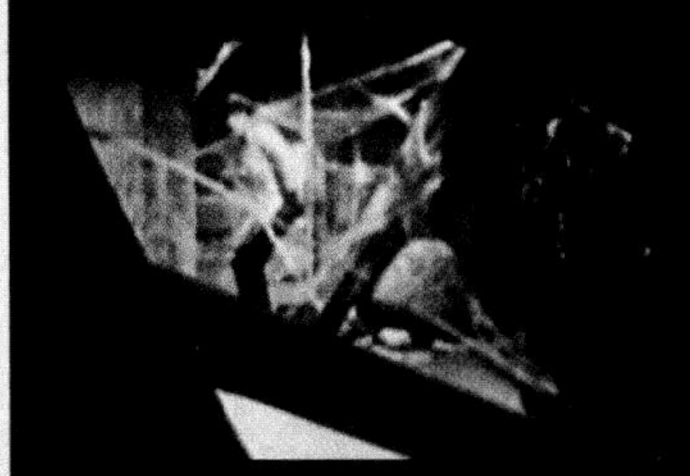
As Medok tries to replace the pipe, Jamie steals Officia's keys. "What's the matter with him?" enquires Ben as he approaches the group. "He's had a wee whiff of the gas," quips Jamie as Ben helps Officia up, leading him out.



Polly and Jamie, worried that Ben may have seen them take the keys, decide to make use of them straight away. "Let's try that wee door first," Jamie tells her, racing down the shaft.

Polly keeps an eye out as Jamie wrestles with the keys, trying to find one that fits. Medok calls out for them to lend a hand. Polly leaves just as Jamie finds the key that turns the lock.

The door opens into a dark, dusty tunnel. Jamie swiftly ducks inside and shuts the door behind him.



Cautiously, he makes his way along the tunnel.

The alarm sounds again. Polly asks if it is another strike, but Medok replies in disbelief that someone has escaped. Polly confides that it is Jamie. Medok runs off towards the door. "Don't leave me down here," wails Polly.

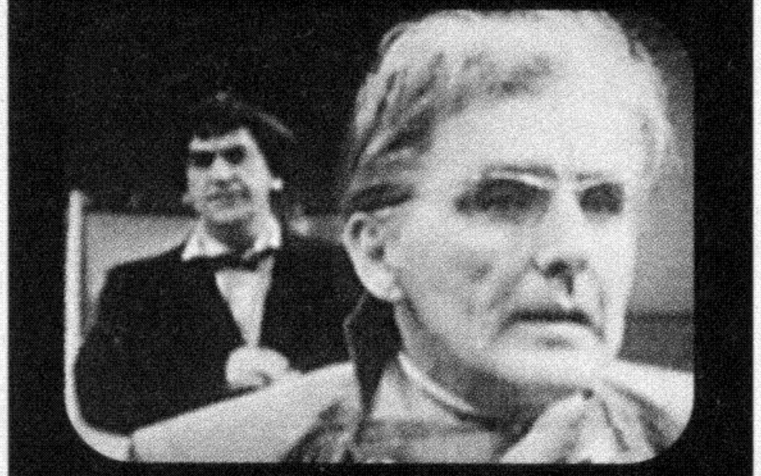
In the pump room, Officia orders guards to all gas shafts. "Stand by, a prisoner has escaped," he says with urgency. "Shoot on sight."

He notices that his keys are missing. "You must have dropped them," ventures the Doctor. "Special guards to cover all exits to the old shaft," barks Officia. "With the Pilot's permission, they may have to go on forbidden ground."

Jamie clambers through the pit props and cobwebs, exploring the tunnel.

"Jamie?" whispers Medok as he searches for the boy. A claw reaches out of the darkness and grips him by the throat. Medok emits a brief scream as he is dragged to the ground. "Who's there?" Jamie calls out, walking back to investigate the noise.

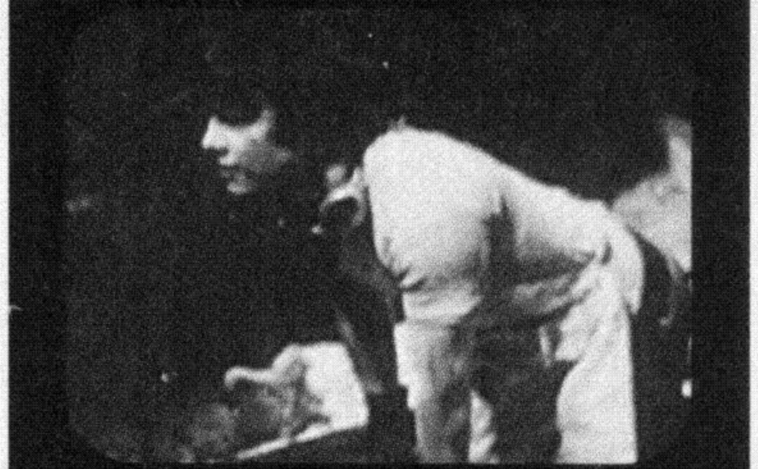
The Controller appears and denies the guards permission to pursue the escapees. "No-one is allowed to go in or near the old shaft," orders the voice. "Who has escaped?" asks the Doctor, and is surprised when Ben steps forward.



"It is Jamie," he say, explaining that he saw him take the keys. The Doctor asks why he didn't report it. "I don't seem to be able to think straight," Ben admits. "You're recovering," notes the Doctor. "Control knows best," Ben affirms, insisting he must report in.

Retracing his steps, Jamie finds Medok's corpse.

Cautiously, he looks around for Medok's assailant . . .

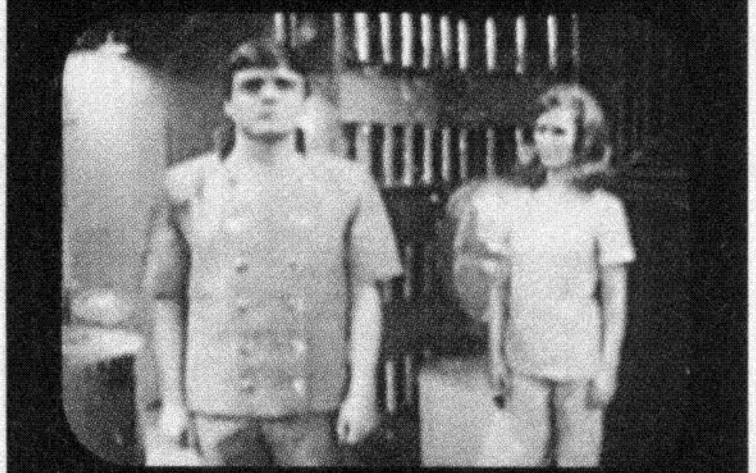


. . . and slowly backs away as a Macra hoves into view.

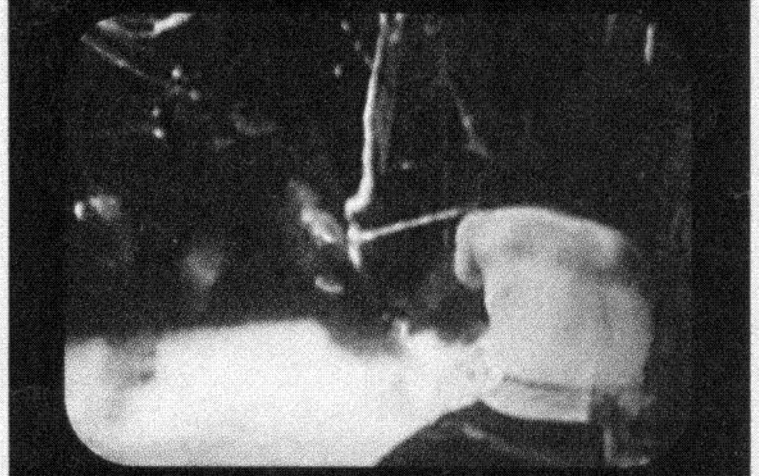
Polly enters the pump room, finding the Doctor conducting an experiment to test how lethal the gas is. "What's that got to do with Jamie?" she enquires. "On this planet it's got a lot to do with everybody," he stresses.

"Is that the same stuff that we've been pumping out of the pits?" asks Polly. The Doctor confirms this, adding: "They go to great efforts to get it. The question is, why?" Hearing someone approaching, the Doctor hurriedly tries to conceal his work.

Informed by a secretary that the Pilot is unavailable, a distressed Ben confides that he hears voices in his head. "The voices are here to help us," she smiles, "They are our friends." "That's it," he says. "What about my friends?"



As Jamie throws debris at the motionless Macra, its eyes suddenly light up. In the pump room, the alarm stops. "Does that mean he's been caught?" enquires Polly. "It means they're closing in on him," states the man.



The enormous Macra edges slowly towards the Scots lad.

Ben reports that Jamie stole Officia's keys. Deducing that Jamie must be in the old shaft, the Pilot informs Control. The face reiterates that no-one must go near the old shaft. "Officials are to stand by at the gas centre," orders the voice.

"Gas centre standing by," says Officia. "Prepare for gas to be diverted into the old shaft," demands Control. The Doctor is busily trying to work out why they are pouring the gas they value so highly into a disused shaft.

"What are you going on about?" asks Polly. "Don't you see?" exclaims the Doctor. "Control are not pouring this gas into the shaft to kill Jamie. They've quite another reason."

The Doctor theorises that the Macra, unable to find sufficient gas on the surface, are using the colonists to pump it up from below. But since they are about to pump it into the shaft, there must be something trapped there that they want to keep alive.

In the shaft, Jamie moves back still further . . .

. . . as the crab-like monster moves listlessly towards him.

Officia informs Control that all pipe lines are ready to start pumping. "Stand by for action," the voice replies. "The Colony, the Colony is happy to obey," sings the tannoy as the Doctor frantically tries to comprehend the complex system of pipes.

"All flow is to be channelled through systems seven and eleven," orders Control. The Doctor scurries to locate these pipes. Control orders Officia to start pumping the gas at half-blast. He flips a switch on the control panel . . .

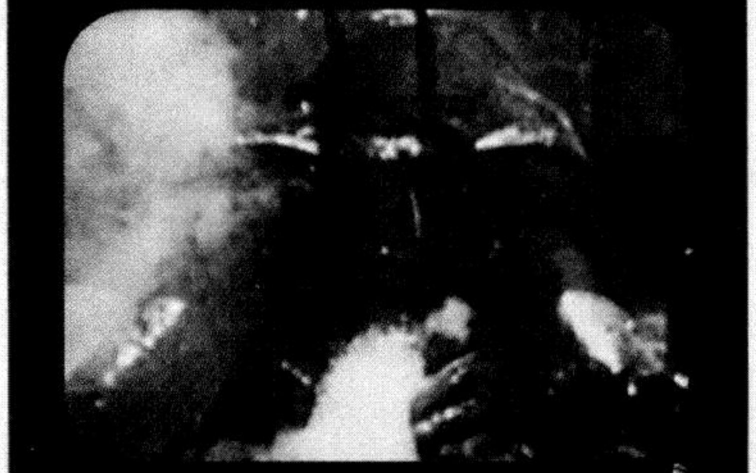
. . . and the gas starts to flood the shaft, choking Jamie.

The Macra, fuelled by the clouds of gas, begins to wave its powerful claws in the air.

Jamie coughs and splutters on the toxic fumes.

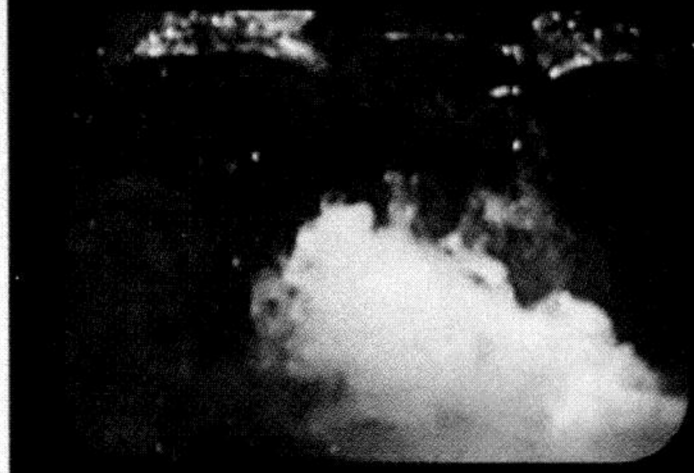
As the Doctor tells Polly that he has found the relevant pipes, Control orders an increase in pressure. Officia obeys immediately . . .

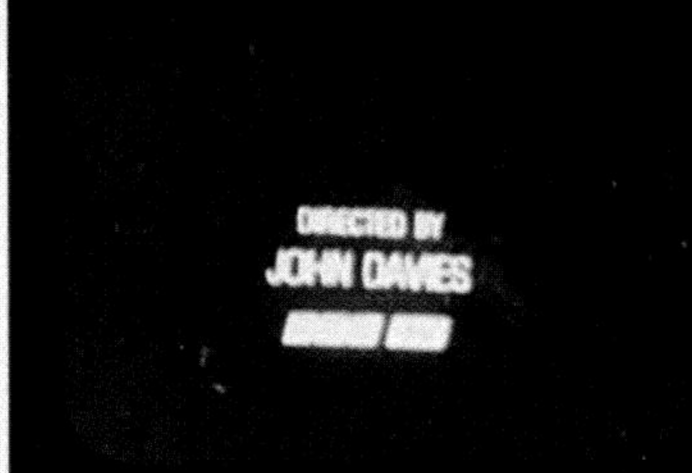
The Macra now begins to advance purposefully upon Jamie. "Full pressure, now!" commands Control. Officia complies.



Jamie, almost suffocating on the poisonous fumes, turns to run . . .

. . . but another of the crab-like monstrosities is advancing along the shaft towards him. Jamie is trapped . . .





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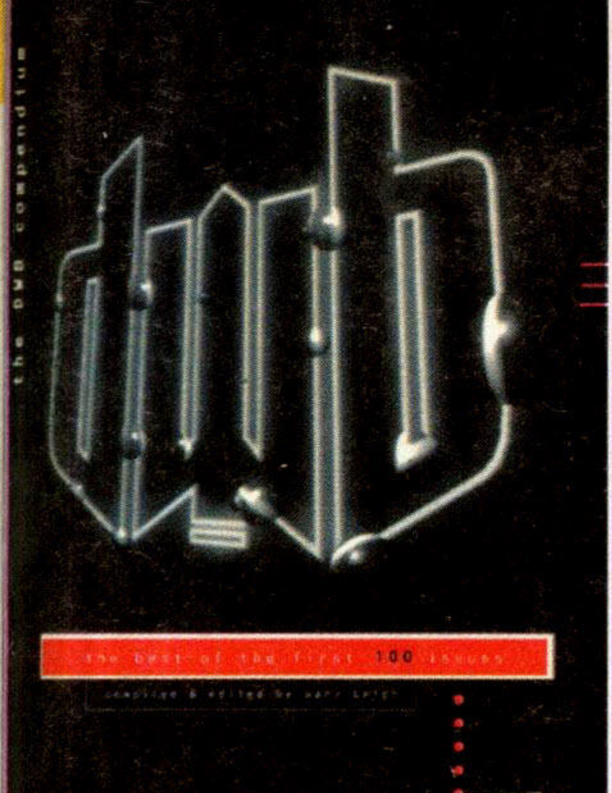

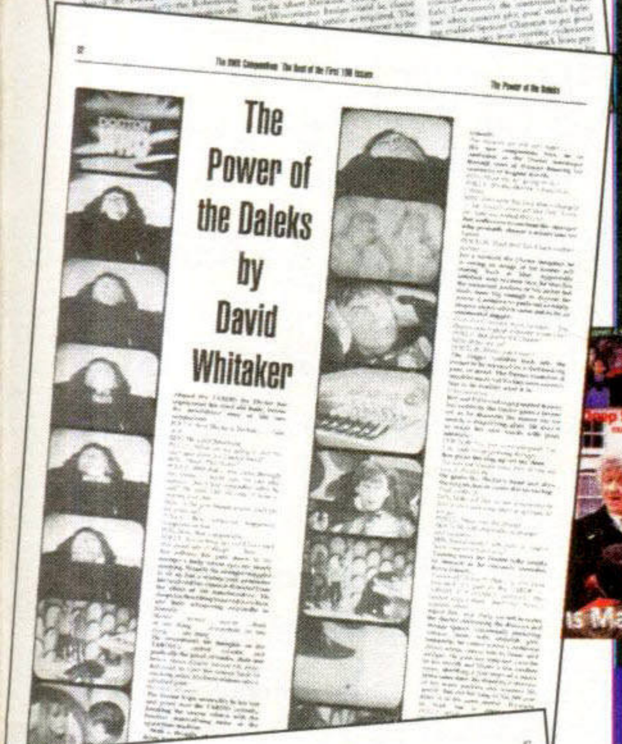
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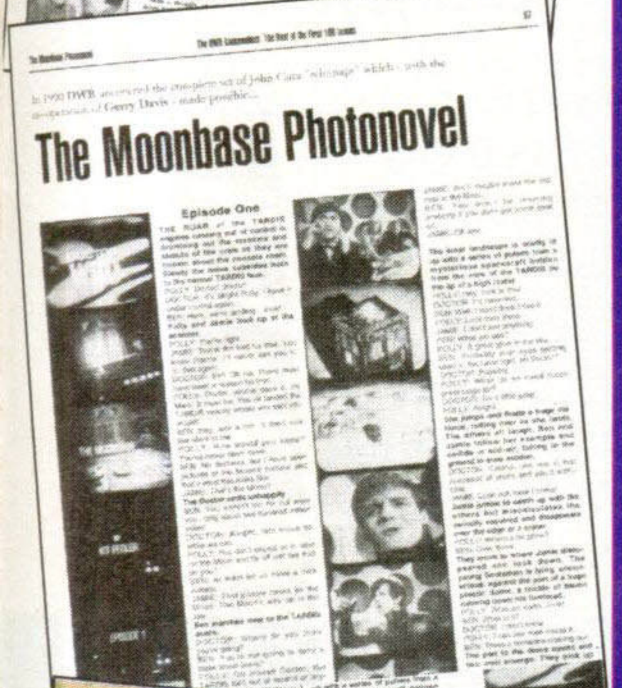
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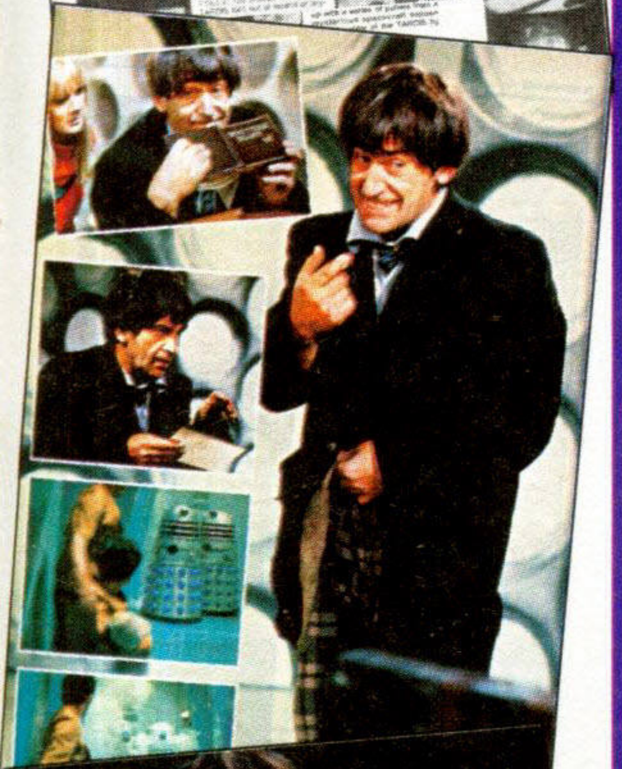

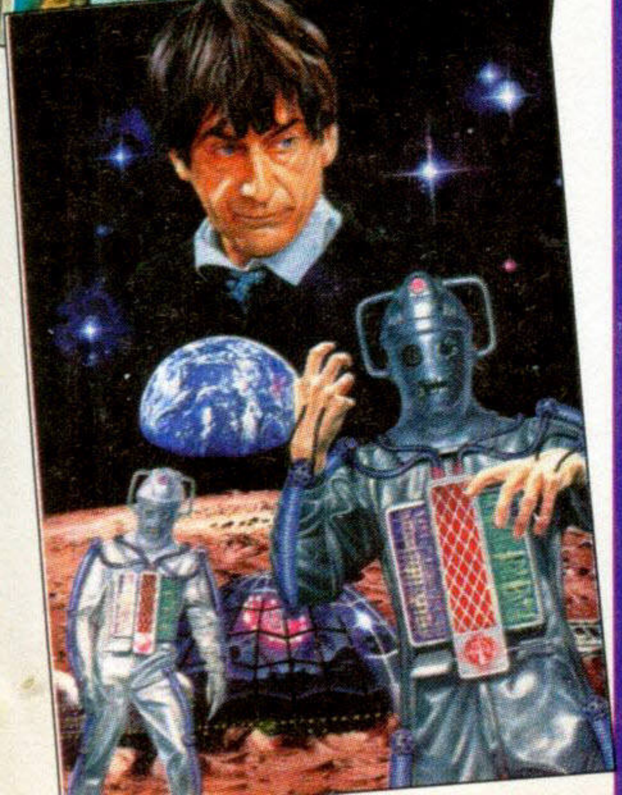

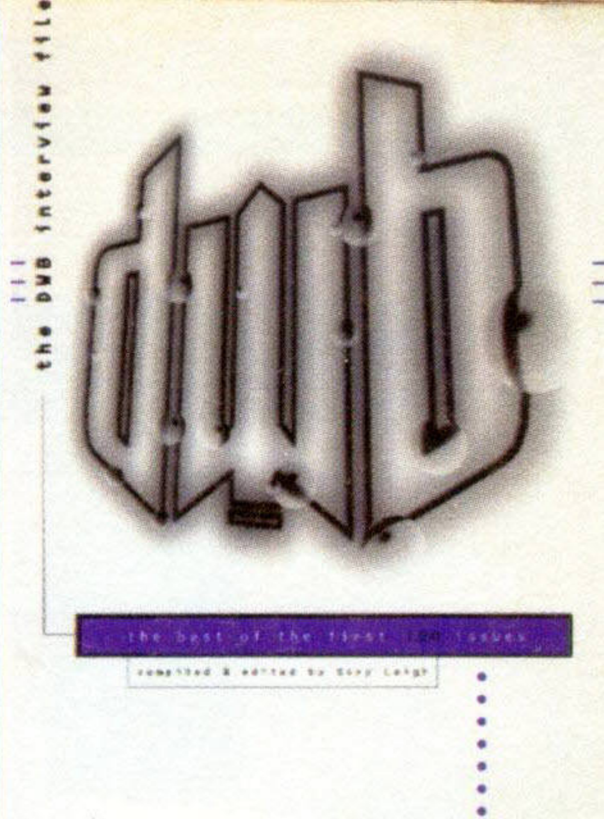
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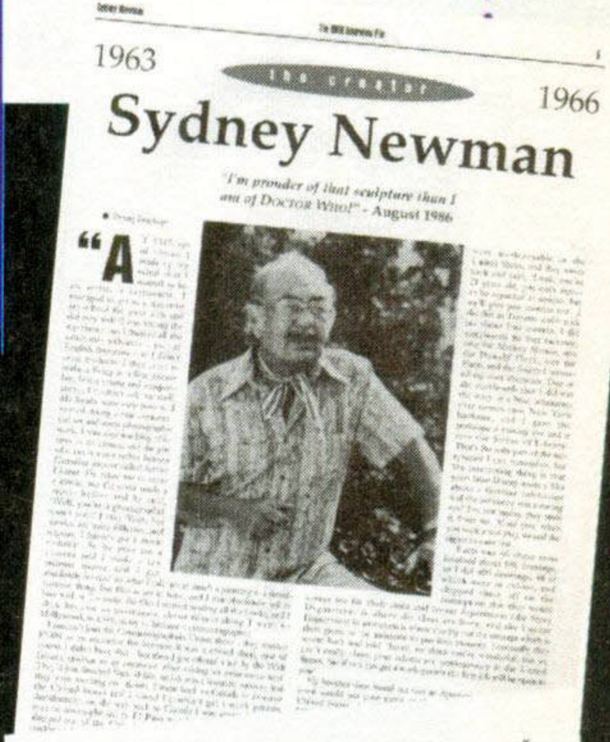
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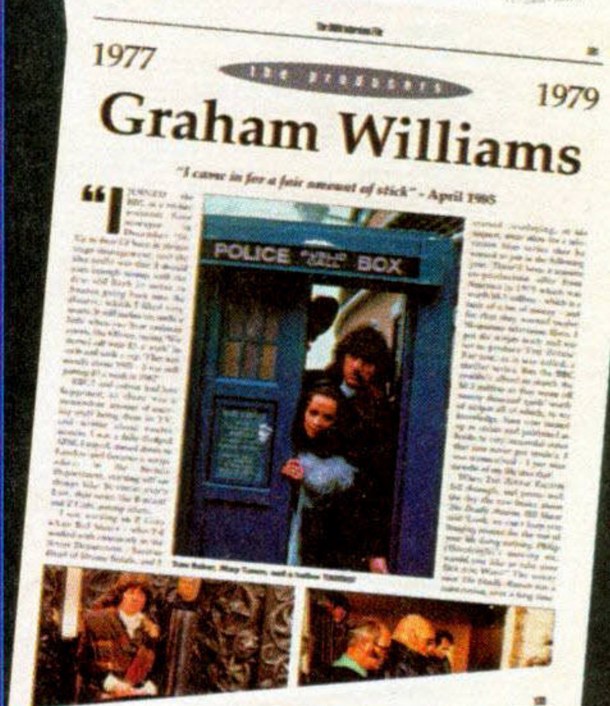
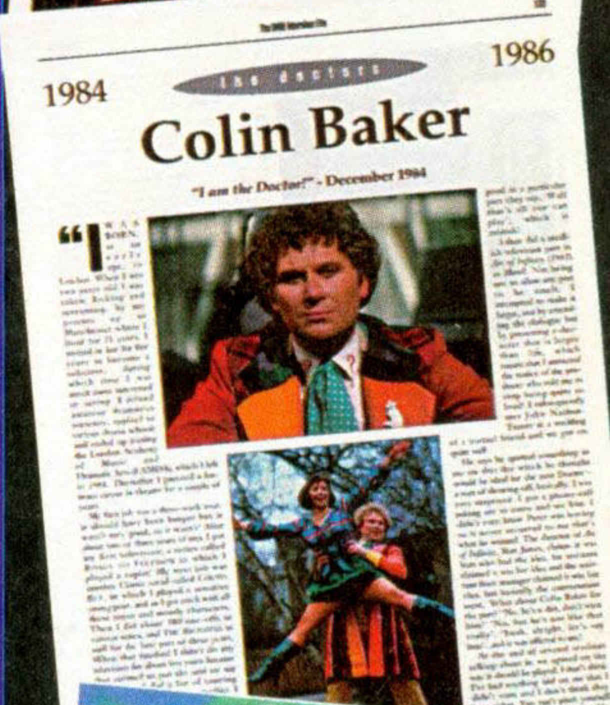
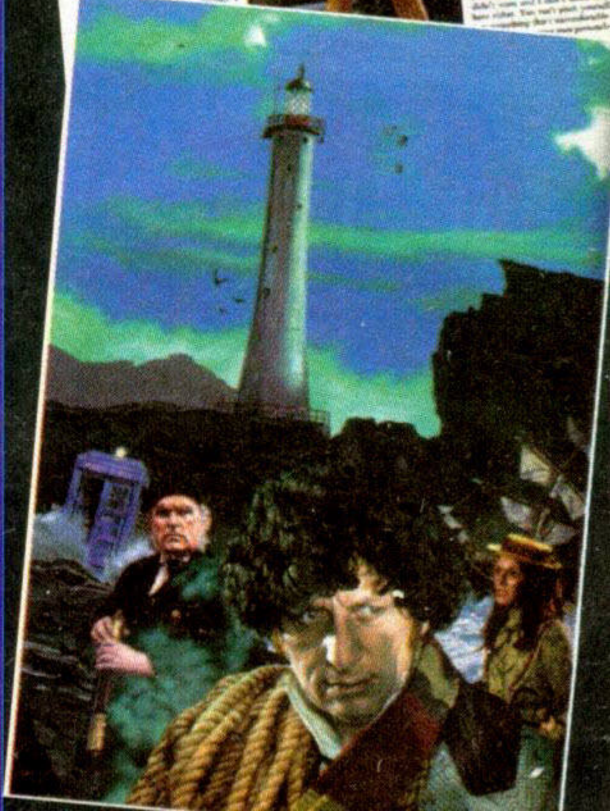
1970 Jon Pertwee 1974

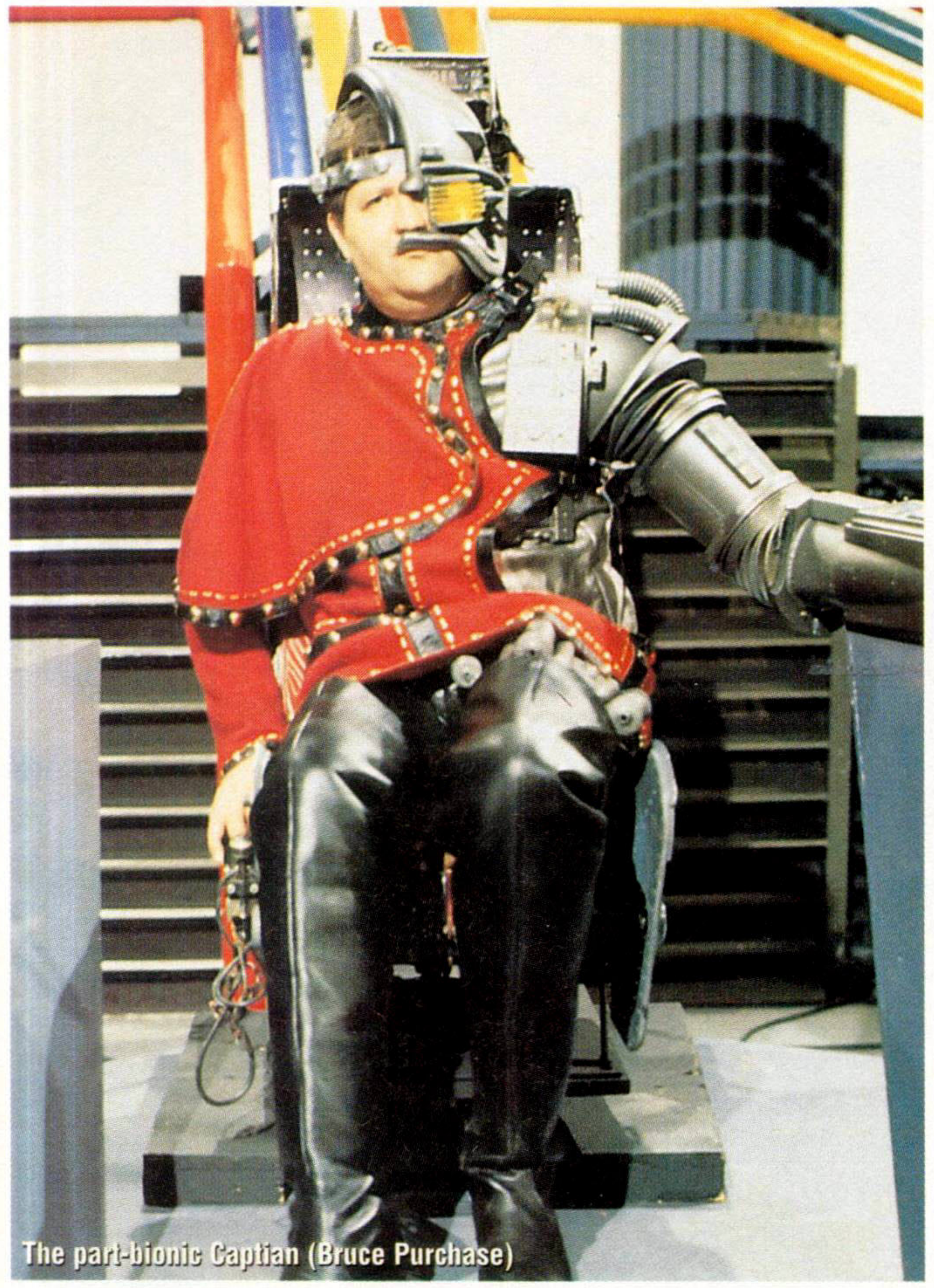

1977 Graham Williams 1979


1984 Colin Baker 1986



THE PIRATE PLANET

The second stage of the Doctor's epic search for the Key to Time brought a prodigious new talent to the show in the form of writer Douglas Adams, then on the cusp of cult success with *The Hitch-Hiker's Guide to the Galaxy*. **Andrew Pixley** charts the course of this 1978 four-parter . . .


The part-bionic Captian (Bruce Purchase)

PART ONE

In the control room of the Bridge, a set of towers built into a mountainside, a half-robotic Captain impatiently receives reports from his chief technician, Mr Fibuli, and decides to mine a new source of minerals. As the Captain announces a new Golden Age of Prosperity to the populace of the citadel below, one young man called Pralix is strangely troubled; he, in turn, is the subject of a vision conjured up by a group of robed figures.

The Doctor, Romana and K9 locate the second segment of the Key to Time on the cold, desolate world of Calufrax. Their first attempt to materialise the TARDIS there is blocked. Simultaneously, chaos erupts on the Bridge; the Captain finds that the fabric of the space/time continuum has been ripped apart for ten seconds. Romana attempts a second, successful, materialisation, but the TARDIS crew are bewildered when they step out into a pleasant, populated citadel on the planet Zanak. The Doctor's curiosity is aroused when he sees rare minerals littering the streets, apparently the result of the benevolent Captain's Golden Ages. The tracer gives off a continual reading indicating the presence of the second segment.

The Doctor (Tom Baker) cannibalises the Bridge

In a nearby dwelling, Pralix – suffering mental agonies – is tended by his grandfather Balaton, his sister, Mula, and her suitor, Kimus. His cries attract the Doctor's attention; at the same time, the robed figures – the Mentiads – set out across the countryside for the citadel. Alone in the square, Romana is arrested by the Captain's guards after using a telescope to look at the Bridge, but sends K9 to warn the Doctor.

The Captain notes the Mentiads are on the move and orders that his guards locate and destroy the rogue telepath Pralix; his men are stunned by K9 when they enter Balaton's home. The silent Mentiads arrive soon after – and when the Doctor attempts to stop them from taking Pralix, they summon up a psychokinetic blast which knocks him unconscious . . .

PART TWO

The Doctor recovers to find that Pralix has been taken. Mula sets out to find her brother; K9 helps her track the Mentiads by following their psychospoor. The Doctor asks Kimus to join him in rescuing Romana from the Bridge. Stealing an aircar from the Captain's guards, the pair reach the hillside entrance, where Kimus is left on guard. The Doctor makes his way to the Bridge, where Romana has piqued the interest of both the Captain and his nurse. The Bridge's macromat field integrator has burned out, and Zanak can only make one more jump. Learning that Romana is a Time Lord, the Captain has her inspect the integrator; she assumes that the mountain is able to jump through space to other worlds.

The Doctor's attitude angers the Captain, who has the two time travellers taken to the engine rooms. Claiming that he and Romana can fetch repair equipment from the TARDIS, the Doctor manages to persuade the Captain to allow them to return to the citadel under guard. As they exit the Bridge, Kimus helps overpower the guards and rescue the pair.

The Doctor asks Kimus to take him to the automated mines. Going underground, the Doctor realises that Zanak is a hollow planet which jumps through space, materialises around a smaller world, crushes it, mines out it wealth and then moves on – its latest 'victim' being Calufrax. The Captain sends his guards into the mine to kill the Doctor, Romana and Kimus. The trio flee through the caverns, only to find the Mentiads waiting for them . . .

Having discovered the Time Dams, the Doctor muses on Xanxia's ghastly ambitions. Kimus (David Warwick) and Mula (Primi Townsend) watch on

"I save planets mostly . . ."

Flying in a stolen aircar, Kimus tells the Doctor of the mineral wealth in Zanak's mines.

KIMUS: The Captain announces a new Golden Age of Prosperity - they [the mines] fill up again.
DOCTOR: What? Just like that?
KIMUS: Well, yes. You don't think that's wrong, do you?
DOCTOR: Wrong? It's an economic miracle. Of course it's wrong.
KIMUS: Oh. And then, of course, the lights change.
DOCTOR: What lights?
KIMUS: Oh, you know, the ones on the sky at night, the little points of light.
DOCTOR: Do you mean the stars?
KIMUS: Look, down there! There's some sort of entranceway in the side of the mountain.
DOCTOR: Might be the way to the Bridge.
KIMUS: I say, you're very good at this. Do you drive these things for a living?
DOCTOR: No, I save planets mostly. But this time I think I've arrived far, far too late.

From The Pirate Planet *Part Two by Douglas Adams*

PART THREE

The Mentiads, of which Pralix is now a member, generate a force wall to hold off the guards, and so allow the party to escape to a place of safety where they are reunited with Mula and K9. The Doctor sums up the situation: the death of each planet releases energy, some of which is on psychic wavelengths which help swell the numbers and powers of the telepathic Mentiads. On the Bridge, the Captain is also aware of the Mentiads' growing power, and has Mr Fibuli prepare a psychic interference transmitter, which will use minerals extracted from Calufrax.

As the Doctor learns of Zanak's history, of the evil Queen Xanxia – who was rumoured to live for centuries – and of the arrival of the Captain in a crashed spaceship, K9 reports that mining on Calufrax has started. The Doctor prepares a two-pronged attack on the Bridge to stop the Captain; his plan is undone when he and Kimus are captured attempting to steal another aircar in the citadel. They are taken to the Bridge where the Captain has learned of a source of the mineral PJX18 on the planet Terra, the mineral being an ideal replacement for the macromat field integrator. The Doctor is shown the Captain's trophy room in which the miniaturised remains of crushed planets are kept in cabinets.

Mula and Romana join the Mentiads in a march to the hillside entrance to the Bridge. In the citadel, K9 procures an aircar and sets off after the Doctor, arriving on the Bridge to engage in a battle with the Captain's robot parrot, a polyphase avitron. The distraction allows the Doctor and Kimus to escape to a chamber where they find the ancient form of Queen Xanxia held in the last moments of life between the time dams, powered by energy from the dead planets. K9 triumphs over the avitron.

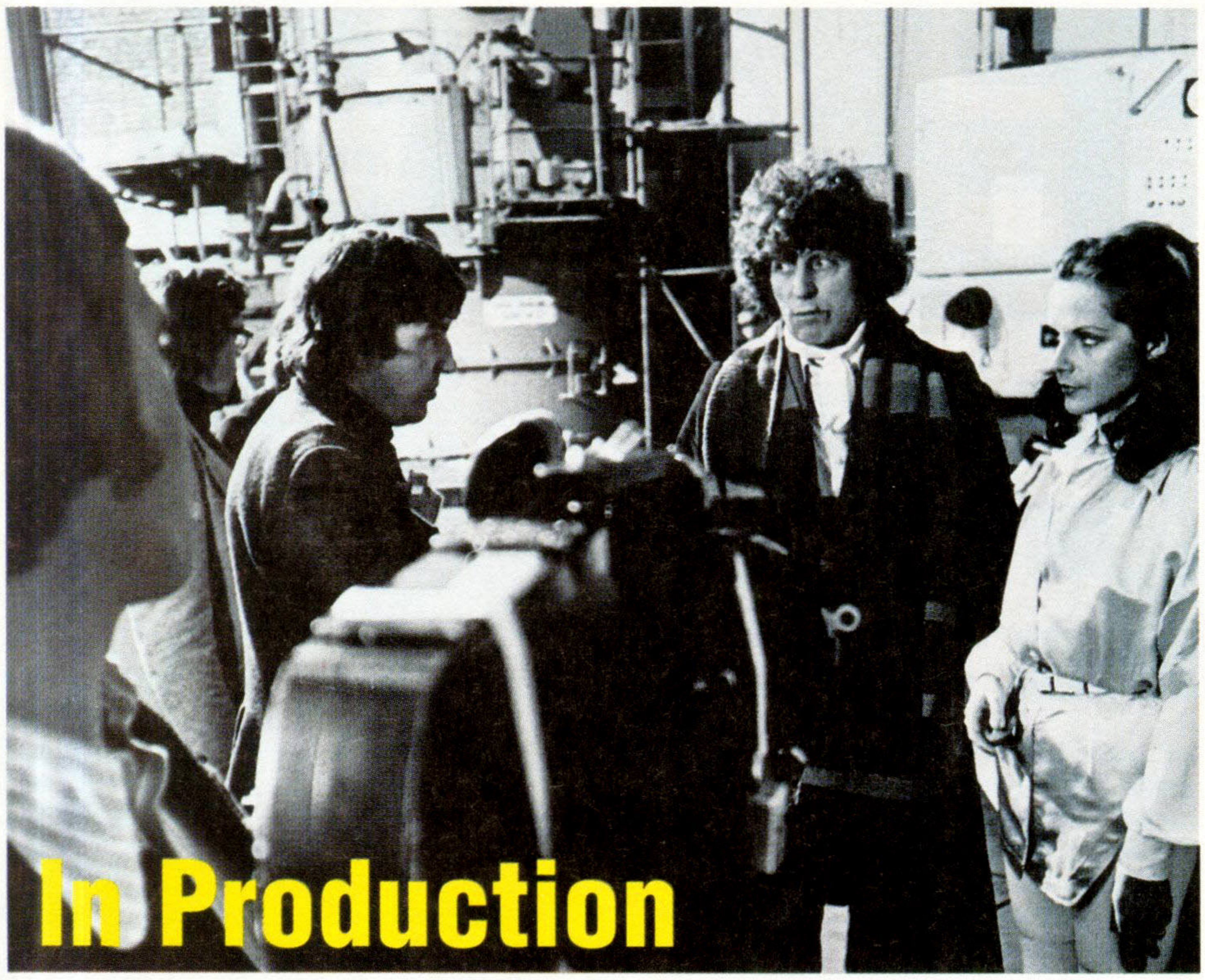
The Doctor returns to the Bridge where he incurs the Captain's wrath, and is made to walk a plank suspended over a thousand foot drop. As he falls, the Captain, his nurse and Mr Fibuli laugh . . .

PART FOUR

The Doctor enters the Bridge; it was a projection of himself that fell. He also reveals that the nurse is another projection – a new form for Xanxia, the true ruler of Zanak. As the Mentiads approach the Bridge, the control area is sealed and Mr Fibuli activates the interference transmitter, robbing them of their powers. Learning that Terra – Earth – is to be Zanak's next victim, the Doctor escapes the Bridge and meets his friends outside the locked engine rooms. He and Romana return to the TARDIS and re-enact the earlier situation in which the TARDIS blocked Zanak's materialisation around Calufrax, this time intending to save Earth. The TARDIS is almost destroyed, but when K9 generates counter-interference waves, the Mentiads are able to create enough psychic power to levitate a spanner inside the engine room and use it to wreck the engines.

The TARDIS materialises beside the time dams; the Doctor discovers that the Bridge has been wrecked. Mr Fibuli is dead, and the Captain is killed by the nurse when he attempts to attack her. Kimus enters and shoots the nurse, who vanishes. The Doctor rewires the Bridge controls and performs a complex operation in which the remains of Calufrax – established as being the second segment itself – are restored to normal inside Zanak. The Doctor and Romana then help the people of Zanak to destroy both the Bridge and Xanxia.

The Nurse (Rosalind Lloyd), a vessel for the resurrection of the hideous Queen Xanxia



In Production

Writer Douglas Adams had been working in radio comedy on series such as *The Burkiss Way* and *Week Ending* for some time when producer Simon Brett suggested that he develop a comedy-cum-science fiction show. Adams had been interested in science fiction from childhood; around 1976, as an aspiring writer, he'd submitted a *Doctor Who* storyline, *Dr Who and the Krikkitmen*, to then script editor Robert Holmes. This humourous story proved outlandish, and Holmes indicated that he would like to see more of Adams' writing work before commissioning any material from him. The storyline was taken no further at this stage. (Later, in 1979, it was apparently considered as a possible movie synopsis, and in 1981 Adams reworked the storyline to form the basis of his third novel, *Life, the Universe and Everything*.) As an example of his work, Adams submitted to Holmes the pilot script he'd written for Brett – *The Hitch-Hiker's Guide to the Galaxy*. As a result, Adams was asked to devise another more practical storyline for *Doctor Who*.

Adams' original idea for a serial concerned eternal life and employed a drug-pushing analogy: an unscrupulous company sought out people who feared death, and sold them time-dams which would slow time down until they were in the final seconds of life. By now, the fraudulent company had a stranglehold on the person concerned, who needed them to provide the extortionately-priced energy needed to maintain the dams. The company went bankrupt, and an old woman was then left needing planetloads of energy . . .

Another idea of Adams' concerned a world – the sole source of a vital element – being mined by the Time Lords. To keep the rebellious natives at bay, the Time Lords, who are semi-deities to the population, set up a huge statue which houses a machine which drains away the inhabitants' aggression. With the mining complete, the Time Lords prepare to leave the world and send one of their engineers to disconnect the machine; he gets trapped in the machine's works, however, and is abandoned. Absorbing the stored aggression, the Time Lord than decides to exact his revenge against his own people. Using the mining machines to hollow out the planet, he plans to make the world jump through space and surround Gallifrey.

Around this time, producer Graham Williams also desired to feature a 'space pirate' story in the series. While none of these ideas was felt to be able to support a story on their own, a fusion of the three was possible. The aggression draining element was dropped, since this was similar to parts of Holmes' storyline *The Sun Makers*, then in production for Season Fifteen. Williams also believed that too many stories of the time had centred around the Time Lords. In 1977, Anthony Read was in the process of taking over from Holmes as script editor. The basic synopsis (once referred to by Williams as *The Pirates*) ended up being very long and over-complicated.

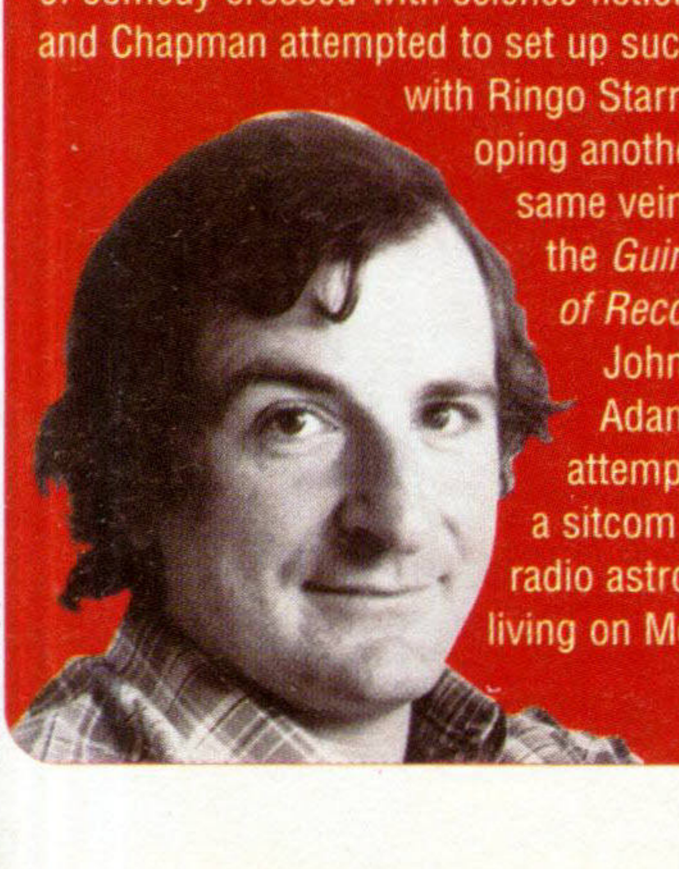
In July 1977, Adams was formally commissioned to expand his storyline into a story breakdown; at this point the 'eternal life' elements began to play less of a role. Another early idea was that the villain behind the company would be a Time Lord held in suspended animation in the last moments of his final regeneration. Adams was now getting steady work; the pilot for *The Hitch-Hiker's Guide to the Galaxy* had just been recorded. However, in late August Adams found himself being commissioned to write both this four-part *Doctor Who* serial and the remaining five episodes of *The Hitch-Hiker's Guide to the Galaxy* simultaneously. As the deadline for recording the radio series was more pressing, he completed three *Hitch-Hiker's* scripts first, and then turned his attention to *The Pirate Planet*.

By the end of the year, it had been decided that Season Seventeen would introduce both a new companion, Romana, and that the Key to Time concept would span all six serials, factors which needed to be worked into the final script. By February 1978, his commitments to both *Hitch-Hiker's* and (as a producer) *Week Ending* fulfilled, Adams delivered the first two scripts for *The Pirate Planet*. Editing the scripts was hard work for Read; the scripts were long or over-complex, and Adams' lack of drama experience also meant that he'd been unable to judge what could be achieved within the show's budget. Originally, the Bridge was to have been more spectacular – part of the Captain's ship *The Vantarialis* lying where it had crashed in the mountains. There was also to be a special mausoleum in a tower at the foot of the Time Dams, which was also rejected on grounds of cost.

As a pet for the pirate Captain, Adams devised a robot bird, the polyphase avitron, described as "a mechanical parrot only far more lethal. It is the Captain's mascot and confidante and later turns out to be a deadly and appropriate adversary for K9". The device was added by Adams to make the Captain's scenes less dull; at one point, he'd considered having the creature parrot lines such as "Pieces of silicate" and "Pretty polyphase avitron". In the rehearsal scripts, the telepathic Mentiads were to be dressed in dark monk-like robes and to have a light gleam in their eyes. As they watched Pralix in Part One, their vision was

WRITER DOUGLAS ADAMS

Douglas Noel Adams was born in Cambridge in 1952. At university in the city, he joined the infamous Cambridge Footlights, for which he wrote revue material. A working partnership with television comedian/humourist Graham Chapman led to Adams both writing for and appearing in the final episodes of *Monty Python* – whereafter he, Chapman and Bernard McKenna devised a similar offbeat sketch show, *Out of the Trees*, for BBC2. Keen to explore the possibilities of comedy crossed with science fiction, Adams and Chapman attempted to set up such a series with Ringo Starr, later developing another idea in the same vein based on the *Guinness Book of Records*. With John Lloyd, Adams also attempted to write a sitcom about two radio astronomers living on Mount Everest.

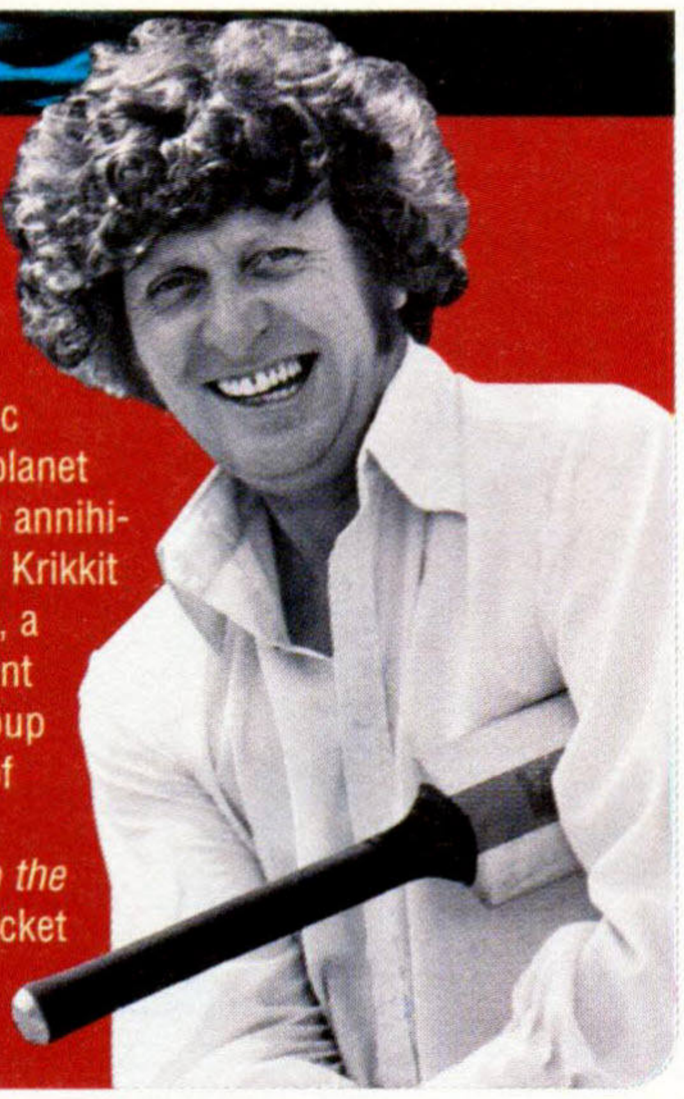


In Balaton's house, the Doctor ponders the curse afflicting Pralix, brother to Mula

BBC Video [5]

DR WHO AND THE KRIKKITMEN

Featuring the Fourth Doctor and Sarah Jane Smith, Adams' storyline begins during a test match at Lords, where the Ashes are stolen by automata, dressed in cricket whites, who materialise in a cricket pavilion. The Doctor is the only person who understands these bizarre events, explaining that the game of cricket is a tasteless pastime restricted to Earth; it represents horrific galactic events of two million years before, when the people of the planet Krikkit built the robot Krikkitmen as part of a xenophobic crusade to annihilate all other life forms. After a thousand years of war, the people of Krikkit were confined to their home world within an envelope of Slow Time, a prison which could only be opened with the Wicket Gate key – a giant set of cricket stumps. It is the remains of the Wicket Gate that a group of renegade Krikkitmen are collecting. The Doctor and Sarah learn of both this and current events via the Time Lords, then travel to the planet Bethselamin (a name later used in *The Hitch-Hiker's Guide to the Galaxy*) to stop the Krikkitmen regaining another vital part of the Wicket Gate. (Adams submitted another storyline in conjunction with a friend, but nothing more is known of this.)



Adams' original idea concerned eternal life and employed a drug pushing analogy

also to perform something akin to an X-ray analysis on the young man.

The opening dialogue in the TARDIS differed from the transmitted scene: the Doctor's remarks regarding a 'Job Done' sticker would confuse K9 and lead the Doctor to believe that Professor Marius was never a boy scout. Subsequent dialogue between the Doctor and Romana in the console room was rewritten to remove Romana's response to the Doctor's comment "How time flies"; she would have stated that this is a common delusion among the middle-aged identified as the Mandrian Syndrome by Professor Halcron, a leading universal authority on hyper-psychological atavisms. The Doctor would then retort that he can fly the TARDIS and the Professor can't. Later, when the TARDIS lands, the Doctor would ask K9 if he is getting middle-aged, but this only causes K9's hackles to rise, and the robot snarls.

The scene in which Kimus arrived at Balaton's dwelling went on longer, with Kimus clearly showing his contempt for Balaton and talking of the celebrations going on because of the lights in the sky. Much dialogue in these scenes was changed; Balaton would have named Komnor and Tralakis as others taken by the Mentiads alongside Mula's father. In the square, the Doctor's comments to Romana about the diamonds, rubies and andromedan bloodstones being rare even by the Law of Averages would have ended with him saying that it is impossible to break the Law of Averages without somebody smelling a rat. On being found by the guard, another exchange of dialogue with Romana had her saying "I'm from another world. A different planet" and being told: "There are no other worlds, it is a forbidden concept!"

In Part Two, the Doctor's analysis of the Mentiads' psychokinetic blast was shortened: he explains to Kimus that 5347.2 on the Vantalla psychoscale is the power to move a single teacup 5347.2 miles or 5347.2 teacups one mile or an entire Gallifreyan ceremonial dinner service 25.462875 miles. Again, Kimus' venom towards Balaton was toned down – originally he'd say that he has more respect for half a pint of water – and the Doctor's calling Romana a stupid girl was removed. The Doctor would also have remarked that he hates people who say "Don't do anything I wouldn't do", but says it to Mula to see what it is like saying it.

When Romana meets the Captain, she originally mentioned that her tutor did not like having to award her triple first. Likewise, the scene before the Doctor's entrance was heavily cut, omitting more dialogue between Romana and the Captain. The Doctor then enters to congratulate the Captain on his magnificent parrot, an animal he has always liked: "And so clever to have a mechanical one. Saves all that nasty clearing up." The Doctor would then attempt to pass off himself and Romana as Astromobile Association patrolmen who do spot repairs on stranded spacecraft and accept Galactibank Credit Card.

The scenes in the engine room were intended for the electronic studio, and the chamber was described as "vast and amazingly impressive (for a model)". The nurse was also present in these scenes, but there was very different dialogue between her, the Captain and Mr Fibuli: the Captain tells Mr Fibuli that he holds the trump card against the Doctor, the Ace of Death, but the nurse reminds him that "The Queen is the highest card, Captain. Aces score low" – and insists that life is to be cherished and preserved (a theme reiterated heavily in Part Four). The rehearsal script had the Doctor calling his assistant "Romy" on several occasions, an element of Romana's original character outline which was later dropped. A scene with the Doctor, Romana and Kimus in the aircar was cut: Romana would have said that the engines under the Bridge are similar to those of the old F-Type TARDIS, albeit with no temporal dislocation facility. The Doctor already has his suspicions that it is not only the mountain that moves through space, and Kimus would say that now night is falling the mines will be closed.

More dialogue was altered throughout Part Three: in the Mentiads' chamber, Romana's constant interruptions would have prompted the Doctor to tell her to go and revise her 798 times table (which she does very quickly). On the Bridge, it would be established that Mr Fibuli was the First Mate on Zanak, and is the great-grandson of the Captain's First Mate on the Vantarialis, a daring, loyal and vicious man.

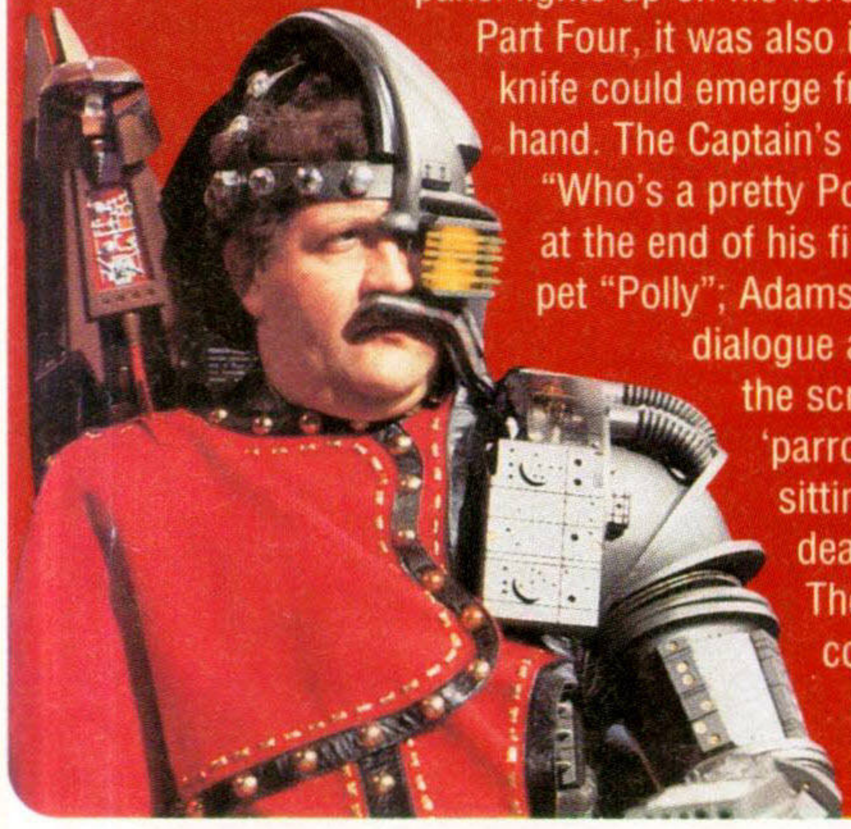
Finally breaking into the chamber of Queen Xanxia, the Doctor and Kimus were to find a very old woman standing between the Time Dams, moving and swaying very slowly and slightly. The Doctor would have explained to Kimus that K9 had sensed polyphase avitron when they arrived on Zanak, hence his strange behaviour in the TARDIS. The episode was to have ended with the Captain recalling how he used to make mutineers or troublesome survivors walk the plank into space.

In Part Four, upon meeting the Doctor outside the Bridge, Romana would have heard that Earth is Zanak's next target, and the Doctor's aside: "I swear if I have to save that planet one more time I shall go stark staring mad!" Dialogue between the Doctor and Romana in the aircar was cut, too: after a confusing and exasperating conversation, Romana would say "Oh, you're impossible!" "No, just very, very improbable," replies the Doctor (a line which Adams used in his

The Captain and his cringing associate Mr Fibuli (Andrew Robertson)

SCRIPTING THE CAPTAIN

The Captain was not to be seen fully until some way into the first episode; the first scene described how his left arm "is entirely robotic and made of gleaming stainless steel. A large hook suddenly flicks out of the end and swivels round. He strokes the polyphase avitron." Later, as the Captain talks to Mr Fibuli, it was indicated that "the entire left side of his body and head is robotic . . . three prongs extend from his left fist and they plunge straight into a socket in the wall. The Captain presses some buttons on his fist and a panel lights up on his forearm". In the script to Part Four, it was also indicated that a savage knife could emerge from the fist of the robot hand. The Captain's dialogue had him saying, "Who's a pretty Polyphase Avitron then?" at the end of his first scene, and calling his pet "Polly"; Adams was unhappy with this dialogue at the time. At the start of the scripted Part Two, the 'parrot' was described as sitting on the body of a dead guard, squawking. The Captain then comments: "My polyphase avitron carries death in its eyes."



second script for *Hitch-Hikers*).

The aftermath of the TARDIS/Zanak standoff was also restructured. Originally, the TARDIS materialises back on the Bridge and the Doctor emerges to open the shutters to the corridor. The Captain's attempt to operate his hidden switch result in Xanxia killing him, but then Mula enters and shoots Xanxia. The nurse's body disintegrates, and the Doctor studies the switch. The Doctor, Romana, Kimus, Mula and Pralix then go to the Time Dams where the Doctor offers Pralix the switch and the chance to turn the Time Dams off, killing Xanxia. In the nick of time, the dying Mr Fibuli staggers in and prevents this, warning them of the Queen's boobytrap. This would cause the Doctor to return to the Trophy Gallery to revise his plan.

The director assigned to *The Pirate Planet* was Pennant Roberts, who had previously directed both *The Face of Evil* and *The Sun Makers*. Roberts was delighted by the scripts' humourous overtones. It was to be set designer Jon Pusey's only *Doctor Who* serial, while visual effects designer Colin Mapson had been a full designer since *The Hand of Fear* and had experience on the show as far back as *The Green Death*. The original make-up artist assigned to the serial was Marion Richards, but, late in the day, she was replaced by Janis Gould, who had supervised make-up on Roberts' *The Sun Makers* the previous year.

The Pirate Planet hit problems early on in development when Graeme McDonald, Head of Serials, disliked the first draft and, in a memo of Tuesday 14 March, made it clear that he wanted the story to be abandoned, concerned that the humourous elements were out of control. With Williams away on leave, it was up to Read and Roberts to visit McDonald and fight to retain the story; Williams had expressed reservations about how much of Adams' script could be shot, but found that Roberts was very keen to try.

Shooting on 16mm film took place between Monday 1 and Friday 5 May. All the locations were in the vicinity of South Wales, Roberts' native land. The cast required included regulars Tom Baker and Mary Tamm plus guest artists Bruce Purchase, Andrew Robertson, David Sibley, David Warwick, Primi Townsend, Bernard Finch, Adam Kurakin. This was Tamm's first taste of location work on the series. The first venue was Oldbury-on-Severn Power Station near Thornbury in Avon where the engine room scenes, mainly for Part Two, were shot. Also filmed was a panning sequence of the engine room for Part Four which ended in a shot of the 'megaphoton discharge link' exploding. The crew then moved to Monmouth, Gwent, which was to be their base of operations for the week.

Tuesday 2 was spent filming in the foothills of Blaenavon and around Nantyglo in the Ebbw Vale area for scenes showing the Mentiads on the march in Part One, Mula and K9 in Part Two plus Mula, Romana, and the Mentiads marching on the Bridge in Part Three and the destruction of the Bridge in Part Four. K9 was carefully filmed to hide the fact that the prop was running along a piece of hardboard laid over the grass. To simulate the explosion of the Bridge, lights were shone on the faces of the watching cast members, thus capturing their reactions. This sequence also used a special detonator prop which appeared to operate on its own courtesy of the Mentiads' telekinesis.

The area of Daren-felen near Nantyglo was used for the tunnel sequences on Wednesday 3. The entrance to the Bridge was a disused railway tunnel covered with scenery. Also appearing was the full-size aircar prop, constructed from the basic hull of a power boat. Lightweight prop boulders were used to make up the rockfall which the Mentiads cause in Part Four.

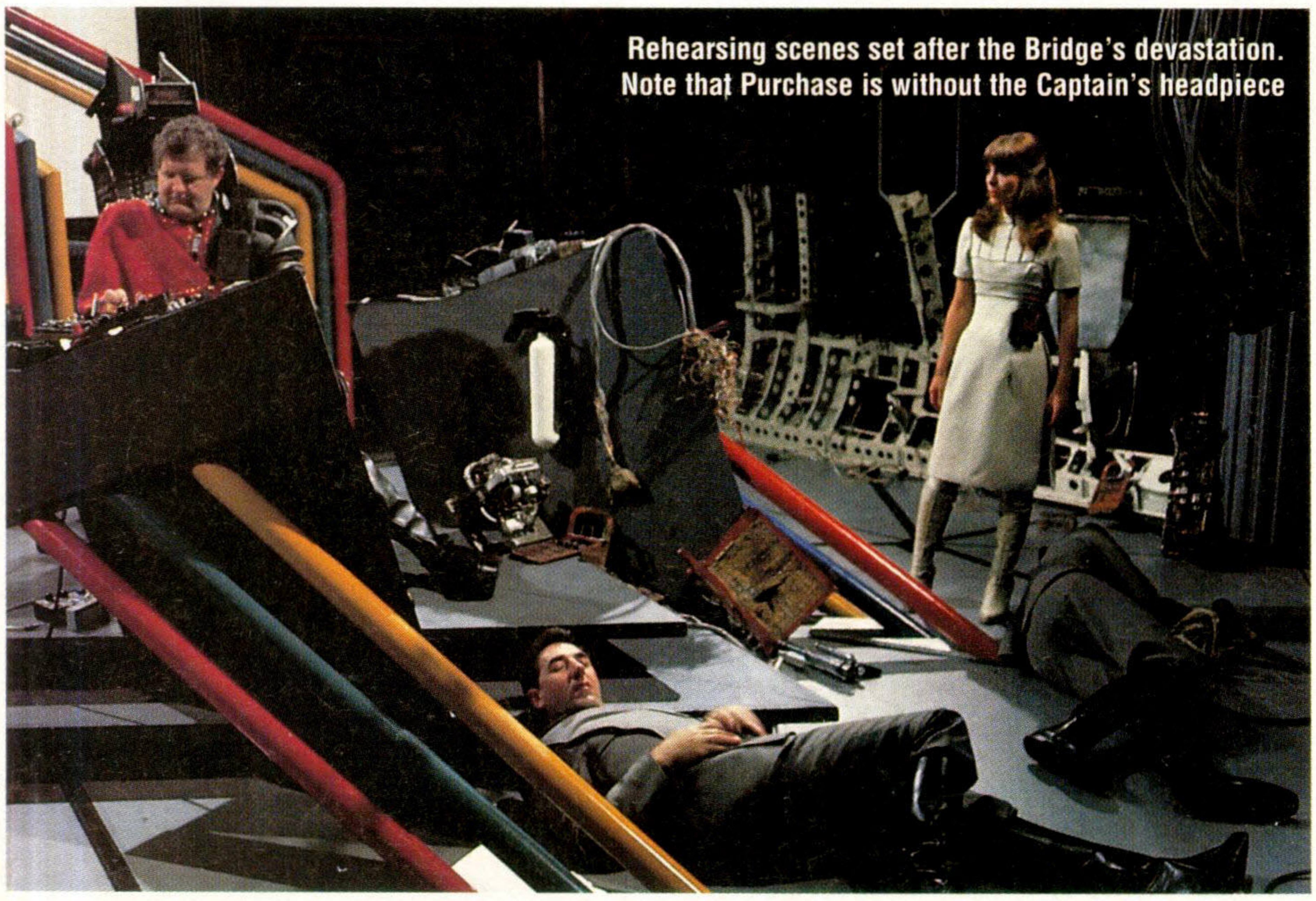
Parts Two and Three's cave scenes were shot on Thursday 4 in the Abercrave Caves at Dan-yr-Ogof beneath the Brecon Beacons. Filming took place in the Cathedral Cave near an underground river; Baker obliged the management of the Dan-yr-Ogof development by opening the Jubilee Passage to the public. The final day saw a return to the mine entrance for the few remaining Part Two scenes, which required only Baker, Tamm and Warwick. Only one model sequence was undertaken: the destruction of a rough model of the Bridge (a second model was kept for studio).

Rehearsals at the BBC's Acton facility began on Friday 12 May. The cast were joined by Ralph Michael as Balaton. Michael was a veteran actor who had featured in LWT's *Doctor in the House*. During rehearsals, Baker and Tamm's respective deliveries helped inject yet more humour into the basic script.

During recordings, the polyphase avitron prop was stolen

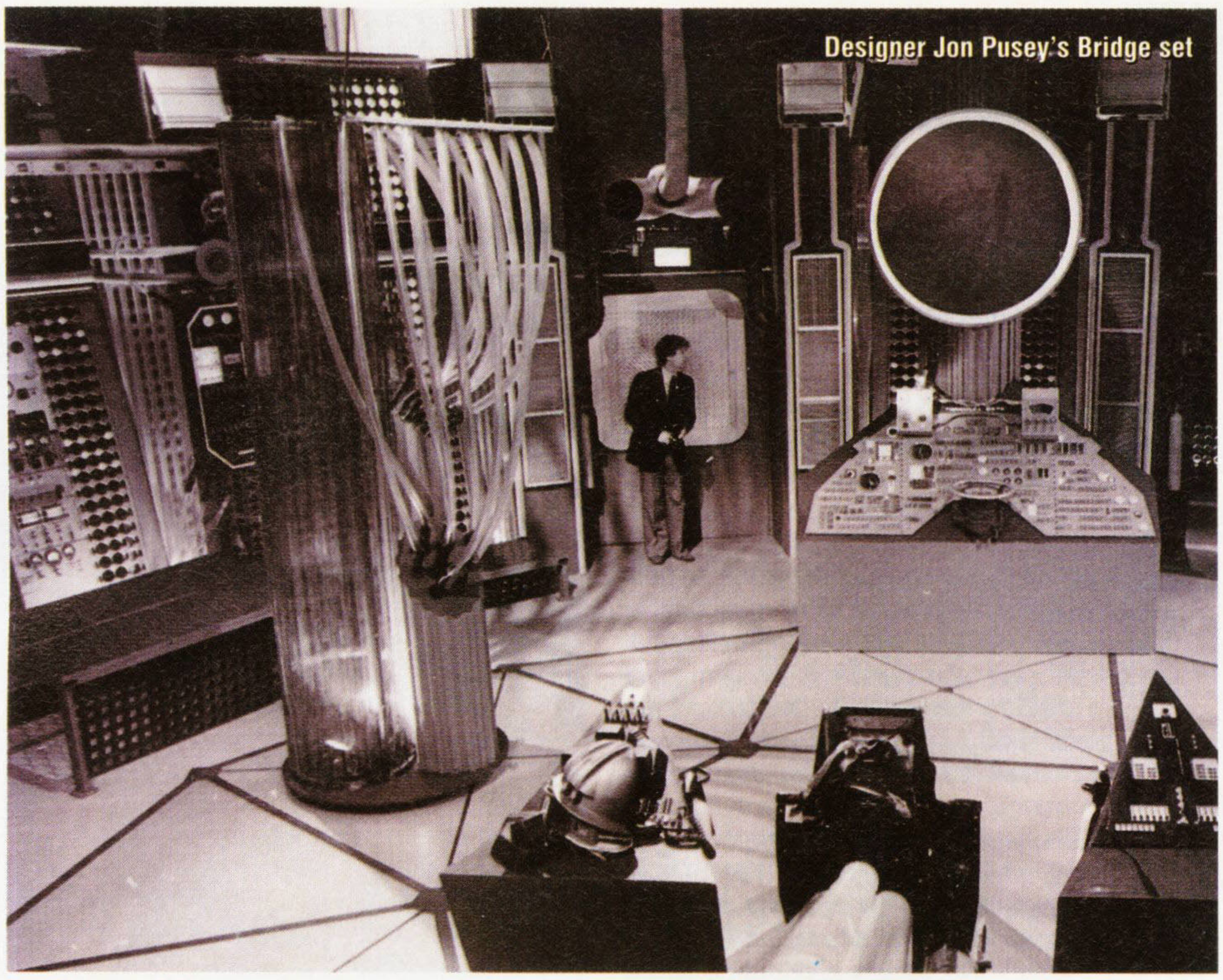
The first recording block took place on Monday 22 and Tuesday 23 May, beginning with four of Part One's Bridge scenes. The Bridge set incorporated various equipment units used at Oldbury, and a circular CSO screen over which film sequences – such as those of the Mentiads advancing – were run. Next came the scenes in the city square and adjoining street set for Part One, starting with the glass shot which established the venue and added the upper levels to the city dwellings. The scenes in Balaton's House for Parts One and Two were recorded next, comprising all the material requiring Michael. As Pralix writhed in agony, concentric circles of light were superimposed over his image; the circles were just one small part of the Mentiad Chamber set which was to be used in the second recording block.

On the second studio day, a number of model



Rehearsing scenes set after the Bridge's devastation. Note that Purchase is without the Captain's headpiece

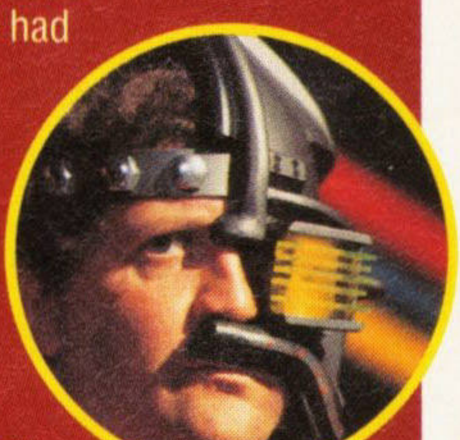
BBC Video [6]



Designer Jon Pusey's Bridge set

CASTING THE CAPTAIN

Aware that the Captain was a physically demanding role, Pennant Roberts cast New Zealand actor Bruce Purchase – with whom he had worked on *Softly, Softly: Task Force* – knowing that the large actor could cope with the awkward cyborg costume. Purchase, who had also featured in *I, Claudius*, was very different from how Douglas Adams had envisaged the Captain, having an older actor like Jack Watson in mind (he'd later feel that Purchase 'camped up' the role, losing much of the character's menace). As the Captain, Purchase's costume included lifts in the shoes to make him even taller, and required the left-hand side of his face to be covered in lightweight mechanical apparatus. The polyphase avitron was a puppet prop with a rotating head and unfolding wings operated by an out-of-shot effects assistant.



shots of the city were recorded against a CSO sky background. The model of the Bridge exterior was seen largely on videotape recorded in studio, including one shot through a circular mask to suggest Romana's point of view through the telescope. The arrival of the TARDIS in the city was recorded next; the prop appeared by means of the usual roll-back-and-mix crossfade. This sequence was followed by all the remaining scenes in the City Square; the scheduling of these was heavily dependent upon the presence of the aircar, and was designed to minimise the movement of this cumbersome prop. The next scenes to be taped were those showing K9 flying the aircar in Part Three. The prop was moved to a draped area and CSO used to place the image over shots of the City Square. The aircar prop was mounted on gimbals to give it limited motion; most of the illusion, however, was achieved by camera movements.

POST PRODUCTION VIDEO EFFECTS

With recording complete, a number of post-production effects were added during a gallery-only session. The guns carried by the Captain's guards used two different video effects (a miss caused a circular red glow, while a hit was indicated by a diamond shape). The Mentiads' powers, when used against the Doctor, required another diamond-patterned effect, and their 'force wall', seen at the start of Part Three, was an interference pattern run over a film sequence. As usual, K9 fired a superimposed red ray. The polyphase avitron, meanwhile, retaliated with green diamond shapes which rained downward. When the Doctor attempts to turn the Nurse off, the image of actress Rosalind Lloyd flickered negative. A similar effect was used for the Nurse's disintegration, followed by a crossfade to a shot of the empty set to show her 'vanishing'.

A Part One scene showing the Bridge in the aftermath of the disruptions from the TARDIS followed. Dry ice 'smoke' was pumped onto the set as Zanak hit a "freak local disturbance". Further CSO inserts showing the aircar in flight (this time with actors) were then taped. The remainder of the recording was devoted to the Part Two Bridge scenes; one of the 'control panels' was rigged up with a charge to explode on cue when struck by the Captain.

After a fortnight's rehearsal, the second recording block was held between Sunday 4 and Tuesday 6 June. Recording began with another CSO inlay shot of the Tower, followed by a Bridge scene from the start of Part Three in which a guard is killed. CSO cut-ins of the polyphase avitron in flight were generally recorded after the main sequences, once the actors involved had been lined up with the prop – which was shot against a blue set and moved by an effects assistant dressed in blue. The deaths of both the technician in Part Two and the guard in Part Three were both achieved off-screen by sound effects, minimising use of CSO. During one of the recordings, the polyphase avitron prop was stolen and found hidden in a skip out on the studio service road the next morning.

Studio taping continued with further model shots showing the hollow planet Zanak with Calufrax inside it. The scenes in the Mentiads' Chamber for Part One were taped next. Inserts recorded in the first block were played back during these; a defocused image of Pralix was overlaid in mid-air, as was a shot of the TARDIS crew leaving their vessel.

Recording then moved back to the Bridge set for a number of scenes mostly from Parts Three and Four (the first scene was of the Captain seeing the lift in operation in Part Two). Taping was much out of sequence for many of these. A split-screen effect, plus videotape mixing, allowed two images of the Doctor to appear on the Bridge in Part Four. As Zanak tries to materialise around Earth, the distortion effects seen were created by recording images of a double reflection off a sheet of Mirrorlon, a flexible reflective material. Several consoles were rigged with flash charges, and the set was rearranged to be seen wrecked in the later Part Four scenes. The CSO inserts for the dogfight between K9 and the polyphase avitron were recorded in the last five minutes of studio time.

With most of the Bridge scenes completed, recording moved onto a composite blue drape CSO set which would be the Inertialess Corridor for scenes in Parts Two and Four; Warwick and Baker stood in the blue area when recording scenes for Part Two, again with a moving background giving the impression of travel (the

Andrew Robertson as Mr Fibuli

BROADCAST AND REACTION

Radio Times featured a black-and-white shot of Baker's Doctor alongside its listing for Part Four. Ratings for the serial were fair, and although Part One attained a larger audience than *The Ribos Operation*, Part Two was the least-watched episode of the season. Competition around the ITV regions varied from *How The West Was Won* and *The Incredible Hulk* to sitcom *Doctor On The Go*. *The Pirate Planet* was selected as one of two serials to be repeated on Thursdays during the summer of 1979 (except BBC Cymru, which screened local programmes). Generally, the repeats were up against a new networked twice-weekly science-fiction serial, ATV's *Sapphire & Steel*. This, combined with the summer weather, gave the series some of its lowest ratings ever. *Radio Times* printed a large monochrome picture of Baker's Doctor to publicise the repeats.

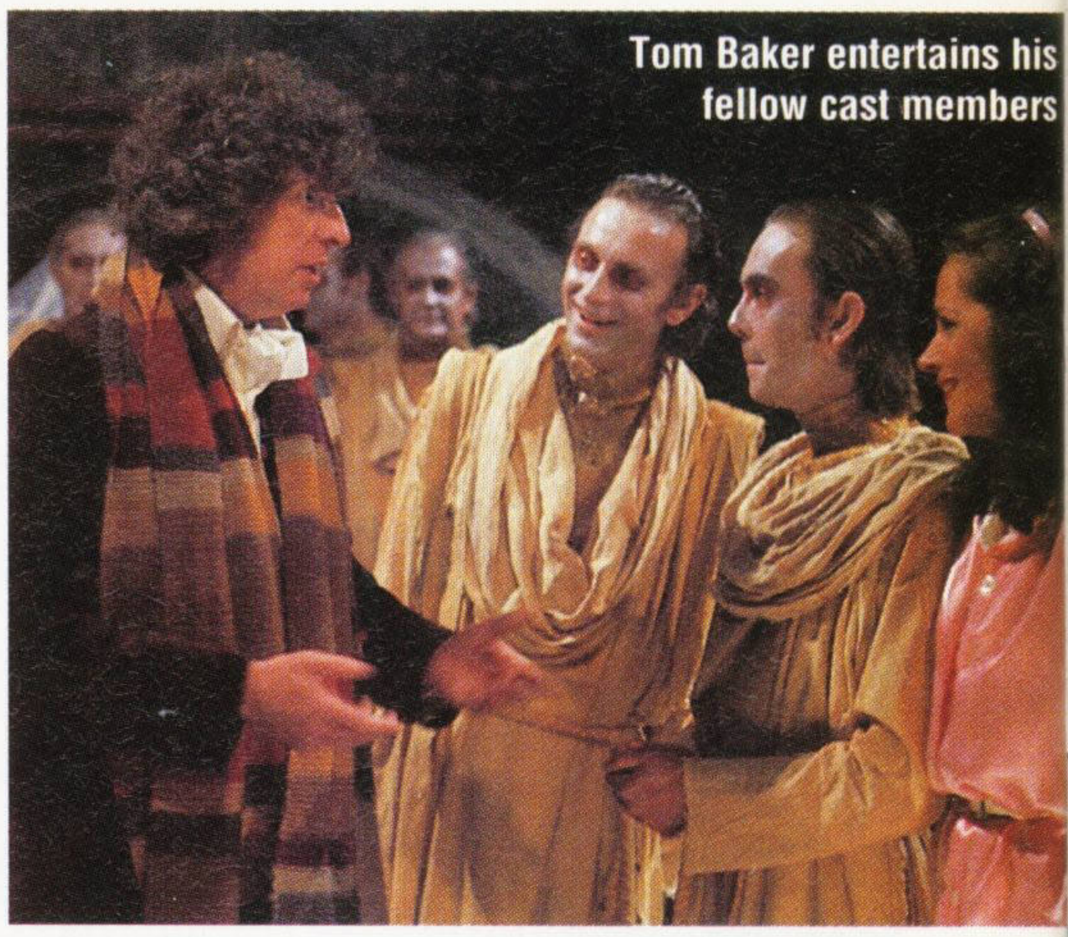
same effect was used in Part Four). The Part Three Mentiads' Chamber scenes were taped next, followed by a number of scenes set in the corridor outside the Bridge and the engine room entrance. Mirrorlon was again used to distort the images of the Mentiads as Zanak attempts to encircle Earth.

For the sequence in which the Doctor and the Mentiads move the spanner, defocused images of the Doctor and the Mentiads were laid over film of the engine room; the spanner, held by an assistant dressed in blue against a CSO backdrop, was mixed into the picture. After this, the final Bridge scene – in which Xanxia kills the Captain – was taped. Care was taken with flash charges detonated on Purchase's 'robot' arm.

The final day saw the recording of the TARDIS scenes, starting with the Part One scene in the TARDIS Limbo Area, a new black-draped set adjacent to the control room which contained the gas-fridge in which the Doctor keeps the segments to the Key. All the serial's TARDIS Control Room scenes were then taped in sequence. The eagle lectern seen in earlier serials such as *The Time Monster* was seen again, and a new tracer socket put in the console (in addition to that seen in *The Ribos Operation*). During the opening TARDIS scenes, the disturbance which hits the control room causes the Doctor to fall against the console, supposedly explaining why the Doctor's lip is cut throughout the story. The injury was actually a dog bite which Baker had sustained in April while *The Ribos Operation* was being recorded; the cut, particularly evident on film, had started to heal over by the time of the later studio sessions. K9's spinning was achieved by placing the prop on a turntable. A reflection from rippling Mirrorlon was used to achieve the distortion effect seen in shots of the TARDIS interior in Parts One and Four. Via CSO, the TARDIS scanner relayed effected model shots showing planet Calufrax being reformed inside the hollow Zanak. Two sets remained to be used – Xanxia's Chamber and the Trophy Gallery. The Time Dam in Xanxia's Chamber was part-constructed from the entrance to the Bridge seen on location. Vi Delmar, who played Xanxia, agreed to take her false teeth out for an additional fee. The trophy room set was a redressed version of the corridor leading to the Bridge. Planet names on the cabinets included "Bandraginus V", "Granados", "Calufrax", "Lowiteliom", "Aterica", "Temesis", "Tridento III" and "Bibicorpus".

Vi Delmar, who played Xanxia, agreed to take her false teeth out for an additional fee

All four episodes overran quite notably and required numerous cuts. Three cuts were made to Part One: part of the Captain's announcement; the start of a TARDIS scene in which the Doctor attempts to determine if Romana has made a mistake in landing the ship; and the end of the scene in which the pair meet the citizen, wherein the Doctor peers at the sky for the omens and hands Romana the telescope (which she has in the next scene).


Tom Baker entertains his fellow cast members

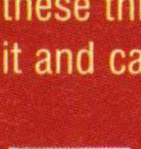
Part Two had more substantial changes made to it. A small cut was made to the end of the scene with Romana in the aircar wherein the slightly hysterical guard, 3VX, calls the Bridge to avoid having Romana talk at him about the vehicle. The next scene, in Balaton's house, lost both its opening (the Doctor and Kimus hiding the dead guards behind the curtains and the Doctor saying, "You don't want them cluttering up your living room, do you?") and its end (Kimus asking the Doctor where Pralix has gone). Also excised where a short scene featuring Kimus and the Doctor in the aircar, in which the Doctor expresses guilt concerning the gullible guard and explains to Kimus that his jelly babies are not a deadly weapon, and a major scene showing Romana's arrival on the Bridge and her audience with the Captain. In this, Romana gives her name in full and then casually asks the Captain if he has been in an accident. She judges that whoever has patched him up did not know the latest developments in "cyboneutraulics" and suspects that his arm squeaks. Questioned further, she reveals that she will soon be a Time Lord once she has got through a couple of qualifying exams and some dull dinners. The end of the scene in which the Captain tells the "space urchin" that she will live was also removed. The start of the next Bridge scene was also cut: Romana examines the macromat field integrator and remarks that the "multicorticoild whizzbang" has shorted out – the name being both short for "whittlezantricon hyperbandrigic maxivectometer", and also the

"He knew then exactly how Stanley Kubrick felt when he saw the script for *2001* . . ."

Douglas Adams *Writer* "[*The Pirate Planet*] sent Graham Williams into several epileptic fits, because it turned out to be such a complicated script with so many effects, and so many things I'd asked them for. Air-cars and motionless corridors, planets which ate other planets . . . It was a very difficult script from that point of view. I remember when I was sitting there reading the final synopsis to Graham and Tony [Read], Graham was sinking lower and lower into his seat during it. There was a deadly silence when I'd finished. I said I didn't know if he liked it. And Graham said he knew then exactly how Stanley Kubrick felt when he saw the script for *2001* . . ."

Mary Tamm *Romana* "Pennant was something special, and he was wonderful on that story . . . Tom [Baker] and I put a lot of comedy into our relationship which I think worked quite well and was certainly very popular at the time. I think there's room for a lot of comedy in *Doctor Who* . . . we tried hard to work it into the scripts wherever possible."

Pennant Roberts *Director* "The story certainly moved along, but some of the concepts – the Mentiads, for example, were weird. I remember Graham Williams coming back from holiday before production and saying in the bar that *The Pirate Planet* wouldn't work. I thought we should give it a go. The problems weren't insurmountable. I argued that if Douglas Adams' imagination was sufficiently fertile to think of these things, we could find some way of achieving them. We put our minds to it and came up with solutions . . ."


Anthony Read *Script editor* "*The Pirate Planet* was Douglas Adams' first television commission and showed his great strength of imagination coupled with flaws. The first flaw was a tendency to go over the top . . . He also lacked an understanding of television structure. In fact, Graeme McDonald wanted to throw his story out and myself and Pennant Roberts, the director, had to fight tooth and nail to do it . . ."

BBC Video [5] BBC [2] David Gray [1]

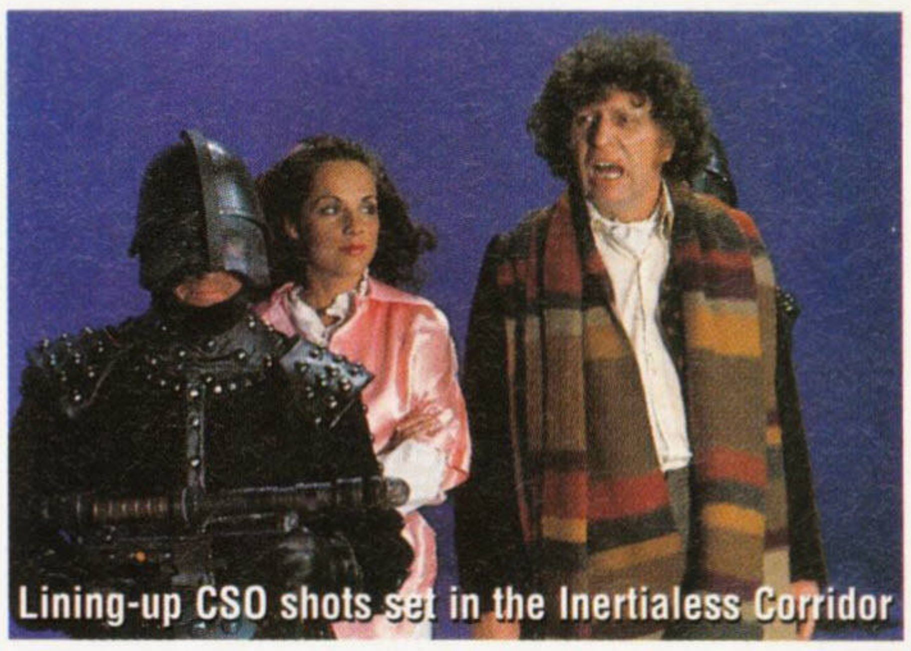
noise it makes. (In addition, the amibicyclic photon bridge has fused, as her old tutor says it always does.) A brief film sequence of K9 and Mula walking through the countryside was removed, as was a shot of Kimus fretting by the doorway. A brief bit of dialogue from the Doctor – he tells the guards, "I wouldn't have your job for the world" – was trimmed, alongside a subsequent film sequence showing the guard outside creeping up on Kimus.

Mary Tamm and Tom Baker on location at Oldbury-on-Severn power station

Part Three, likewise, lost a number of scenes: the end of a scene in the Mentiads' Chamber wherein a Mentiad reveals "the image that haunts us . . . the image of the concentric circle", displaying a symbol behind curtains upon which the Doctor remarks, "The image of the Pirate Planet"; a short scene in the Mentiads' Chamber where the Doctor asks the Mentiads about the Captain, whom they are now eager to destroy; a short scene on the Bridge where Mr Fibuli hurries up to the Captain to inform him that Zanak is working at maximum capacity and they will have the Voolium and Madranite crystals soon; the end of a scene where the Doctor starts to outline his plan; the start of the next scene, in which the Captain sets up an alpha suppression signal; and a complete Bridge scene following the Doctor's capture in which the Captain has the Bridge computer programmed to select a suitable death for the Time Lord. The Captain's oath – "by the horny elbow of the skydemon" – causes the Doctor to recall the pirate fleets of Agran who terrorised the western sector of the galaxy. Also removed was a brief scene showing K9 flying the aircar, and another scene on the Bridge, in which the Doctor's puzzlement over how the Captain has lived 200 years causes the nurse to reprimand him for his tactlessness ("I know. I'm terribly good at it, aren't I?" grins the Doctor). The arrival of K9 outside the Bridge was also deleted, including a film sequence in which he orders the "very stupid" door to open.

Part Four lost material, too: a scene showing Romana's party in the inertialess corridor in which she explains the principle of the corridor to Mula and the Mentiads, and also speculates that the nurse is Queen Xanxia; the subsequent lift scene in which Romana further guesses that Xanxia rebuilt the Captain using the Vantarialis' medico-cybernetic equipment, and now has a hyper-engineer genius as a slave; a scene in which, departing for the TARDIS in the lift, Romana voices her theories about Xanxia to the Doctor who confirms them, and is impressed that she worked this all out for herself; and a scene on the Bridge where the Captain warns Mr Fibuli that every word he says is monitored by Xanxia – who in turn warns Fibuli that the Time Dams are boobytrapped, and that a slight disturbance in the Time Fields will explode the Bridge.

Despite the cuts, all four episodes still over-ran their 25-minute limit. In dubbing, John Leeson's voice was slowed down and slurred where K9's power is almost drained away. Incidental music was provided by Dudley Simpson, who composed around 19 minutes of material recorded by a small orchestra. With the serial complete, and no further work on the horizon, Adams was delighted when he was offered the chance to replace Read as script editor.


Lining-up CSO shots set in the Inertialess Corridor

The serial was sold abroad to countries such as Australia, where it was received in February 1979 and passed uncut with a 'G' rating, and Canada, where it was screened in 1981. *The Pirate Planet* was distributed in North America in the early eighties, where it has also aired as a TV Movie of one hour 37 minutes duration. UK Gold broadcast the serial in episodic form in March 1994, with compilation repeats in April 1994 and February 1996. The BBC retain D3 copies of the original 2-inch videotapes. The serial was released on video in April 1995.

For various reasons, the serial has not been novelised by either Adams himself or any other writer, although Adams has claimed he would like to novelise the original, long storyline. **DWM**

SERIAL 5B THE PIRATE PLANET

CAST **Tom Baker** *Doctor Who* with **Bruce Purchase** *Captain*; **Andrew Robertson** *Mr Fibuli*; **Bernard Finch** *Mentiad*; **John Leeson** *Voice of K9*; **Mary Tamm** *Romana*; **David Sibley** *Pralix* [1,3-4]*; **Ralph Michael** *Balaton* [1-2]; **Primi Townsend** *Mula*; **David Warwick** *Kimus*; **Clive Bennett** *Citizen* [1], **Adam Kurakin** *Guard* [1-3]; **Rosalind Lloyd** *Nurse* [2-4].
*Also reprise of Part Two, uncredited

EXTRAS **Clinton Morris**, **Gus Roy**, **John Cannon**, **Reg Turner**, **John Moore** *Technicians*; **Bill Hughes**, **Barry Hayes**, **Gary Dean** *Guards*; **Juli La Rousse**, **Barbara Hampshire**, **Annette Peters** *Citizens*; **Franklyn Arbisman**, **Derek Hunt**, **James Muir**, **Douglas Roe**, **Malcolm Ross**, **Terence Ward**, **Les Conrad** *Technicians/Guards/Citizens*; **Ray Knight**, **Brychan Powell**, **Colin Thomas**, **Clive Rogers**, **Peter Whittaker**, **Derek Suthern**, **Tony Hayes**, **James Charlton**, **Jeff Wayne** *Mentiads*; **Michael Britton-Jones**, **Budd Brecon**, **John Cadwallader**, **Jeff Cryer**, **Jack Sholomire**, **Edward Wyman**, **Bernard Plant**, **Kenny Kordell**, **Michael Kelligan**, **Dennis Johns**, **Johnny Daulton**, **Stuart McNiel**, **Roger Middleton**, **Ralph Lincoln** *Mentiads/Guards*; **Vi Delmar** *Queen Xanxia*.

CREDITS *Written by* **Douglas Adams**. *Incidental Music by* **Dudley Simpson**. *Special Sound* **Dick Mills**. *Production Assistant* **Michael Owen Morris**. *Production Unit Manager* **John Nathan-Turner**. *Film Cameraman* **Elmer Cossey**. *Film Recordist* **Doug Mawson**. *Film Editor* **John Dunstan**. *Visual Effects Designer* **Colin Mapson**. *Electronic Effects Operator* **Dave Chapman**. *Video Tape Editor* **Rod Waldron**. *Costume Designer* **L Rowland-Warne**. *Make-up Artist* **Janis Gould**. *Studio Lighting* **Mike Jefferies**. *Studio Sound* **Mike Jones**. *Script Editor* **Anthony Read**. *Designer* **Jon Pusey**. *Producer* **Graham Williams**. *Directed by* **Pennant Roberts**. BBC © 1978.

ORIGINAL TRANSMISSION

Episode	*Transmitted*	*Time*	*drn.*	*Rating (Position)*	*Appreciation*
Part One	30 September 1978	6.20pm-6.45pm	25'05"	9.1M (30th)	61%
Part Two	7 October 1978	6.20pm-6.45pm	25'30"	7.4M (52nd)	NR
Part Three	14 October 1978	6.20pm-6.45pm	25'47"	8.2M (44th)	64%
Part Four	21 October 1978	6.20pm-6.45pm	25'16"	8.4M (46th)	64%
REPEATS*					
Part One	12 July 1979	6.55pm-7.20pm		2.8M (123rd)	
Part Two	19 July 1979	6.55pm-7.20pm		4.0M (91st)	
Part Three	26 July 1979	6.55pm-7.20pm		3.3M (104th)	
Part Four	2 August 1979	6.55pm-7.20pm		3.9M (103rd)	

* Not broadcast on BBC Cymru

1666 and all that

Director Peter Moffatt was a mainstay of early eighties *Doctor Who*. In the first of a wide-ranging two-part interview he talks to Peter Griffiths about his work on *State of Decay*, *The Visitation*, and *Mawdryn Undead*.

Peter Moffatt winces visibly. "I loathe my voice. It's awful, it sounds so effete! Nobody likes hearing their own voice, but I remember acting in a BBC radio production, and when they played back the recording, I looked at everyone and said, 'There's something terribly wrong with it! What's happened to my voice?' "

Peter Moffatt may not enjoy hearing himself speak, but no-one who has ever listened to him talking about his work on *Doctor Who* can share the criticism. He lives in an attractive mews terrace in Paddington with his wife, Joan Kemp Welsh, herself a highly regarded television director and recipient of both a BAFTA award for Light Entertainment for *Cool for Cats* and the Mary Anne Clarke award for services to television.

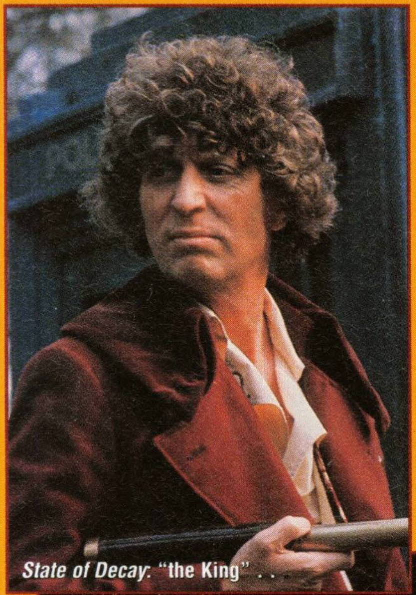
Peter's own career, spanning an impressive five decades, had an inauspicious beginning in a German prisoner-of-war camp. "I'd always wanted to be an actor and so I was going to attend the Central School in London, but when the war began my parents expected London would be bombed and wouldn't let me go. I went into the RAF two years later and became a prisoner until February 1943. We had a wonderful theatre in the camp, with a lot of people who later became professional actors. There was Talbot Rothwell, who used to write the *Carry On* scripts; Peter Butterworth; Rupert Davies, the original Maigret; and Kenneth Macintosh, who is still a resident director of the RSC. I was the only one who had any training for the theatre. The others just got on with it. We ran shows for two weeks, getting the scripts for practically all the West End successes through the Red Cross. An American who'd been shot down came in with tickets for *Blithe Spirit* in his pocket one time – and we happened to be doing *Blithe Spirit* that week!"

When he returned to Britain after the war, Peter toured with a show organised by Jack Hilton for the Red Cross involving prisoners of war. It was a huge success. "A big Air Chief Marshal was so pleased with the results that he said any of the cast could leave the RAF if they wished. I was determined to be an actor, so I was thankful to be able to get out without doing another year. I went to Jack Hilton's manager and asked if he could help me, and he sent me down to Colchester to be interviewed for weekly rep. I was engaged on my first job in November 1945 by my now-wife!"

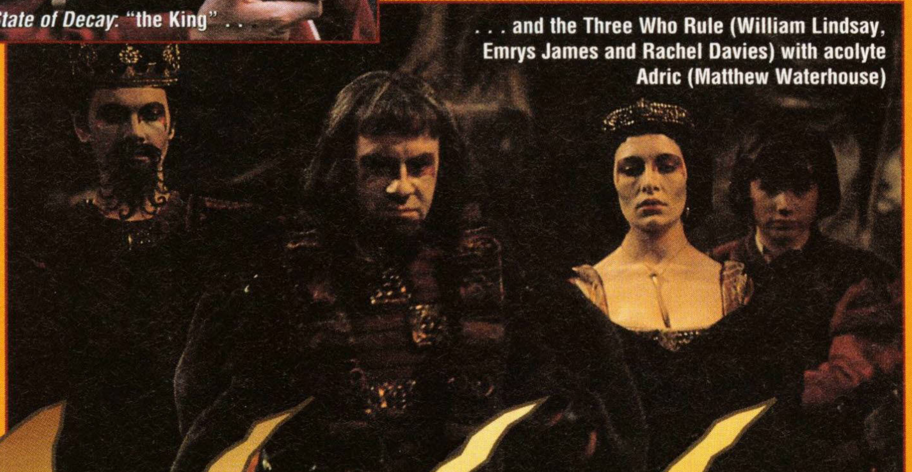
> **"Eric Saward would sit sighing and grimacing as Michael Robbins rewrote all his lines"**

Peter acted for another ten years, and after stage-managing *Doctor in the House* at Victoria Palace in 1955, he asked to direct the Wimbledon production. "I did it completely differently because I hated the terribly slap-dash production I'd been working on. I also understudied all the male parts. I then went into television writing revue lyrics for an ITV programme called *Twenty to Twelve* when the network started in 1955, and became a director over a period of time without any training or lectures. They asked me if I wanted to direct, and I started the next Friday, working on a children's show called *Small Time*. I used to sit in with various directors to watch, and one day after the camera rehearsal – this being the days of live television – the director turned to me and said, 'Right, you're taking this.' So there I was counting down to zero. I went on directing until 1987, when I retired."

Peter was asked to direct for *Doctor Who* several times in the late seventies by then producer, Graham Williams, but the dates always conflicted. "It was always a vague 'I'd love you to do a *Doctor Who*. Are you free in the next seven weeks?' That was as far as it ever got. I'd worked with John Nathan-Turner when he was what they used to call a PUM – a Production Unit Manager – on *All Creatures Great and Small*, and he said, 'If ever I become a producer, would you consider coming to direct for me?' I said, 'Of course, John, I'd love to.' The very first moment he was promoted, he tracked me down to South Africa, where my wife was doing a theatre production, and said, 'I'm a producer now – come and do a *Doctor Who* for me.'"



State of Decay: "the King" . . .



. . . and the Three Who Rule (William Lindsay, Emrys James and Rachel Davies) with acolyte Adric (Matthew Waterhouse)

BBC Video [3]

"I gave them six months . . ."

Tom and Lalla in public, late October 1981

Lalla Ward's first husband was, of course, Tom Baker – but the couple's relationship could be rocky, according to their director in *State of Decay*. "You couldn't avoid the chemistry on screen. When I joined, Tom was on non-speaking terms – on shouting terms – with Lalla. When the Doctor and Romana were exploring the vampire spaceship, they came down through these pipes into the engine room. They had to jump down from the ladder, and on recording I sent a message down to the floor saying it would be nice if Tom helped Lalla down. Tom turned around and said, 'Why, is she a bloody cripple?' That was that! The following week, we'd constructed the set which was supposedly even further down, and Tom jumped down this second ladder, stopped, and said, 'Don't you think it would be a nice gesture if I helped her down rather than walking away?' I said, 'Oh Tom, what a good idea!' When I came to edit, I joined those two scenes together and it was very funny. This was in the days before out-takes – not that I think anyone would have dared to use them!

"When we were doing the location filming, they would finish a scene and walk as far away from each other as they could. Only a month after, Lalla rang me up and said, 'Guess what – we're engaged!' Tom came on the line, and I said, 'You're mad, both of you. Stop and think very hard.' But they claimed to adore each other. I gave them six months, and I don't think it lasted very much longer."

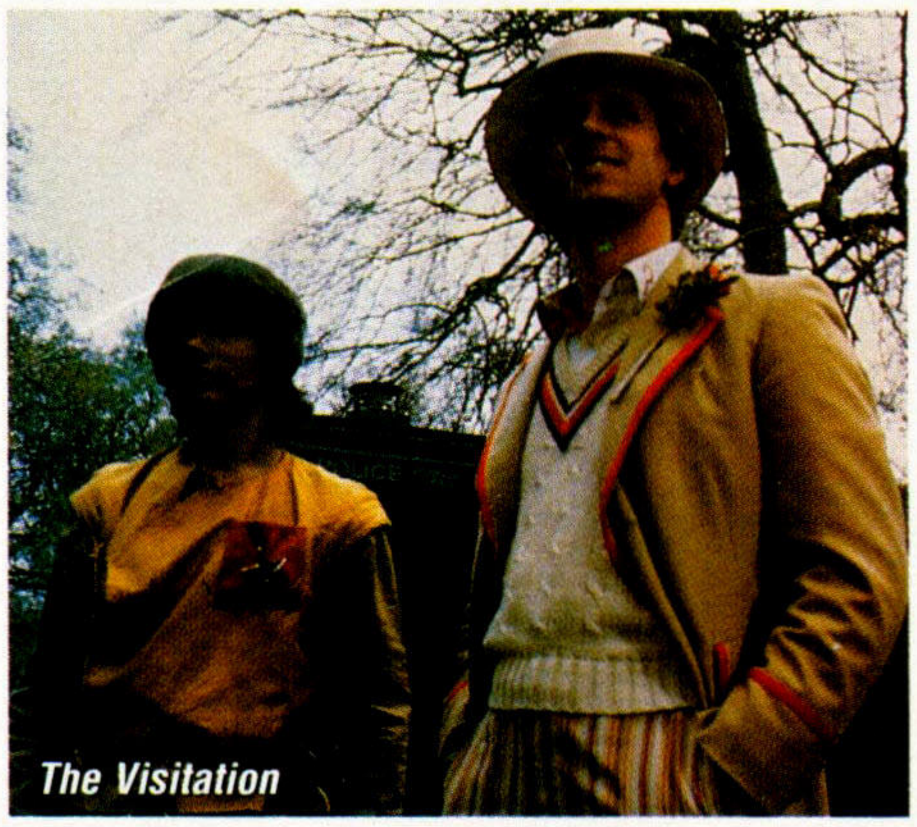
On location at Burnham Beeches for *State of Decay*

That story was *State of Decay*, John Nathan-Turner's second production, and a script which appealed to Peter immensely. "There was a great argument over that script. I liked it when I read it, and I wanted to do it because it was very Gothic, with vampires and all that. I'd agreed to do it, and then Christopher Bidmead, the script-editor, suddenly got rid of all the Gothic elements and turned it into something modern and futuristic – the vampires came out of eggs and things. He wrote a completely new, high-tech script. I went to John and said, 'I'm not going to do it. This is not the script I signed the contract for.' John was very upset too. The reason he wanted me for it was because he knew it would appeal to me. So we went back to the original medieval-style script, albeit with some alterations. I remember the Doctor was supposed to bring in a trolley with some ancient scrolls, and they became a computerised thing."

The only eventual disappointment to the director proved to be the climax. "That Great Vampire was an awful botch-up. I knew it wasn't going to work because they kept saying, 'It'll be all right,' and wouldn't let me see it. It's the type of thing that should have been decided right at the beginning, because it was the climax and thus the most important thing. It's like the monsters – if they don't work, it's disastrous. If only we'd had computer graphics in those days, we could have done something with it."

Peter's strongest memories of his first *Doctor Who* story are of the regular cast. Tom Baker and Lalla Ward were both approaching the end of their time on the series. "Tom was behaving very badly by then, and at first I found him difficult because I was a new director and he wanted his favourites. But we got to work together very well indeed. It started with me wanting to make this story very Gothic and giving Tom some nice ideas which he took to. The dialogue was very unnatural, so I tried to synchronise it with the movements. I had this picture in my mind of it being like a ballet, so I told Tom I was calling it the gavotte and he had to learn the steps. He said, 'Oh yes, let's do the gavotte, let's do it!' I grew very attached to old Tom . . .

"He did it for too long, didn't he? He became king, really, so what anyone else decided didn't matter to him. It always happens when someone does a series for far too long. I believe he refused at first to do the transformation into Peter Davison. When we went to the big convention in Chicago after *The Five Doctors*, he did all the interviews and autographs by himself. He wouldn't even stay in the same hotel as any of the other Doctors. He was like a hermit. The first time I went to see him after *Doctor Who*, he was playing Long John Silver in *Treasure Island*, and he ought to have been wonderful, but he didn't bother. He just threw it away and did his grin. It was such a pity. I remember him playing Rasputin, and he was very, very good."



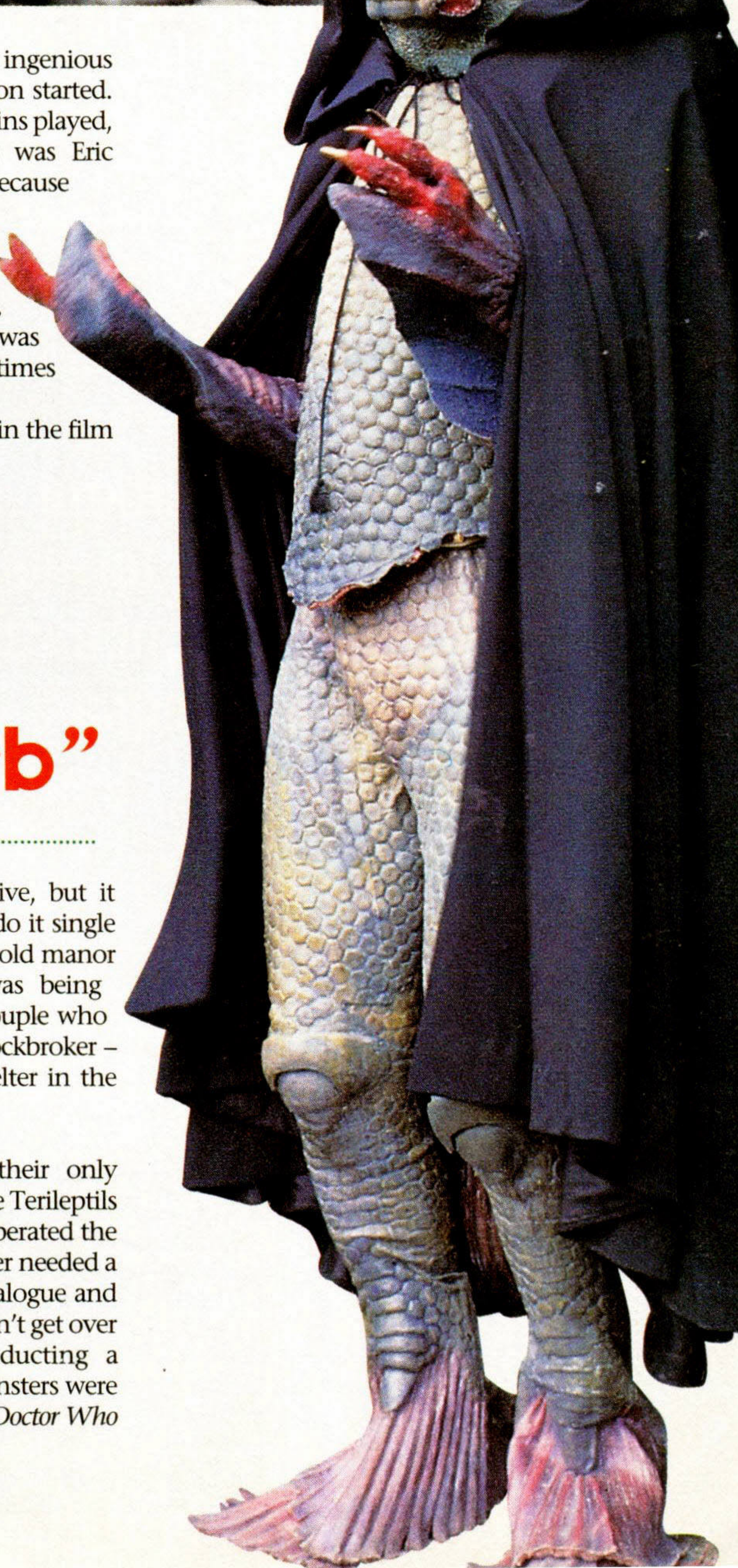
The Visitation

Working with Lalla Ward was always a pleasure. "I'd known Lalla for some time. When I was doing *Crimes of Passion* for ATV, she played the feminine part of a lesbian relationship for me. Together they had murdered her husband and were both on trial. She's a funny girl, a bit cold on the surface but actually a very generous and warm-hearted person. She ran a fantastic shop in the Portobello Road for a long time, during and after *Doctor Who*. Her father collected things from funfairs, and this shop was full of horses from

"That Great Vampire was an awful botch-up. I knew it wasn't going to work"

BBC [1] BBC Video [4]

Peter Moffatt (right) puts the shrouded Android (Peter Van Dissel) in its place on location for *The Visitation*



roundabouts and laughing clowns where you put a penny in, wonderful little things. She's a brilliant artist, too. I went to visit an old friend, Aimee Delamain [who played the Dona Arana in *The Two Doctors*], up at Denville Hall, the retired actors home, and who should walk in but Lalla? She was giving drawing classes to some of the people as a hobby. She's supremely happy with her new husband – she deserves it after the first one!"

State of Decay was Matthew Waterhouse's first studio work as new arrival Adric. His inexperience tended to show. "I think he'd been a post boy or something! He moved and spoke so badly, and he had no knowledge of camera technique at all. When we were doing over-the-shoulder shots, he would move and obstruct the person he was talking to. I had to stop and tell him to shift back. He was a very bumptious little boy. The first day I was rehearsing a scene with him, he went up to Tom and said, 'You ought to say that differently.' Tom nearly hit him! I said to him, 'You do not speak to experienced actors like that. If I ever hear you do it again, you're out!' But he couldn't resist. Every now and again, he'd come up to me and say, 'I think he should do that differently.' I don't know what possessed John Nathan-Turner to cast him."

Following the success of *State of Decay*, Peter was asked back the following year to direct Peter Davison's second production, *The Visitation*. "I liked that script very much. It was an ingenious answer to how the Great Fire of London started. I also loved the character Michael Robbins played, Richard Mace. The writer this time was Eric Saward, and he kept making a fuss because Michael would adapt his lines. I thought what he did was a bit better than written, but Eric would sit in the recording sighing and grimacing! Yes, I enjoyed that one. I knew what I was doing, more or less, which I sometimes didn't on the outer space ones.

"The fire at Pudding Lane was done in the film studio at Ealing. It was very expensive, but it made such a difference being able to do it single camera on film. It looked superb. The old manor house we filmed at on location was being completely refurbished. The young couple who owned it were very rich – he was a stockbroker – and they were building a nuclear shelter in the garden."

"Some *Doctor Who* monsters were very phoney, but the Tereleptils were superb"

A new race of monsters made their only appearance in *The Visitation*. "The Terileptils were very clever. The boy who operated the animatronic mouth, Peter Wragg, never needed a script. He just seemed to know the dialogue and made the mouth synch with it. I couldn't get over it – it was like a conductor conducting a symphony without a score. Those monsters were very fetching, I thought. Some of the *Doctor Who* creatures had terribly phony masks with visible gaps, but these were superb. I'm actually having dinner tonight with Peter Van Dissel, the man who played the Android."

Tegan (Janet Fielding), the Brigadier (Nicholas Courtney) and the Doctor (Peter Davison) in *Mawdryn Undead*

Peter Davison was settling into the series by this time. "He still had a lot of decisions to make. Some question would come up in the script, and when you play a part for several years, how you react sets a precedent. There was a recurring question of how much authority he had with his companions. I think out of all the Doctors he was the least authoritative; he was always asking for help. That was partly because of Peter Davison's own character and the cricketing image – the scripts were written that way, with his companions telling him what to do."

This was perhaps a symptom of having one of the bossiest companions to ever curse a Doctor, Tegan Jovanka. "It was a triumph to get Janet out of that terrible air hostess uniform and all that make-up and false hair she had. She was very unhappy when I first worked with her because she hadn't liked her costume and make-up, and she never liked the mini-skirts she was made to wear. I remember on *The Five Doctors*, she was trudging through the Welsh moors in high heels and skirt. 'Something for the Dads,' John always said." Janet Fielding has been critical of this inherent chauvinism in *Doctor Who*. "I bet she has! I liked her. I didn't know whether she'd been a stage actress or not, but I saw her in a fringe play at Covent Garden once and she was very good."

"I think out of all the Doctors, the Fifth was the least authoritative"

One of the publicity angles for the next season, the twentieth, was that each story incorporated an element from the series' history. Perhaps the most notable was the return of Nicholas Courtney as the Brigadier in *Mawdryn Undead*, Peter Moffatt's next work on *Doctor Who*. He took a quick look through his production folder to refresh his memory. "It was a good script, a modern one which wasn't high-tech. It was set at a boys' school, and we shot it at what looked like a stately home but is now a technical college. It was extremely cold, shooting in Autumn. The awful thing was that my sister died of leukemia at the time. She was in hospital, and I found out one night after coming back from the filming. It was deeply upsetting."

BBC Video [2]

The Doctor and Nyssa (Sarah Sutton) meet Mawdryn and his mutants

Peter's recollections again revolved mostly around the cast. "I had a great time trying to get Nick Courtney to have what I called a 'green turn', the bit where he goes all defensive and a bit berserk. He said, 'I don't know about this, old chap. It's a bit much, isn't it?' It was very difficult to loosen him up and get him to really emote because he was used to being so stiffly upper-lipped. He has become a very great friend. I went to his wedding last summer, and I've seen most of the things he's been in. My wife directed him for a year in *The Mousetrap* not long after this."

The problems posed by showing two Brigadiers, one older by six years, were both technical and artistic. "I was worried about the two Brigadiers meeting. It's like the Doctors meeting – I never understood the logic of it. You had to be very careful not to show too much of the double's profile, and it was difficult for Nick to speak to himself. I don't know how these actors in *Jurassic Park* constantly act to nothing! I can't remember if we played back a prerecorded soundtrack, or whether we got the double to say the lines and then overdubbed them.

"We were careful to work in subtle differences between the Brigadiers as well. It wasn't easy to do, because six years is not a very long period, but young people speak quite a different language these days to ten years ago. I tried to get some of that into the dialogue, little mannerisms and so forth, so you had a sense of some small change." The older version of the Brigadier was joined by very much younger versions of Tegan and Nyssa in one scene. "That's right, we searched for lookalike children. I don't suppose they were very alike, were they?"

A second returning character in the story was the Black Guardian, played by Valentine Dyall. "One had to be very gentle with him. He was very old, and not well at all. It wasn't long before he died. I don't know if he was blind in one eye, but you had to be careful to film him slightly off-centre so that his eyes didn't look strange. He was a wonderful old man, with a wonderful voice."

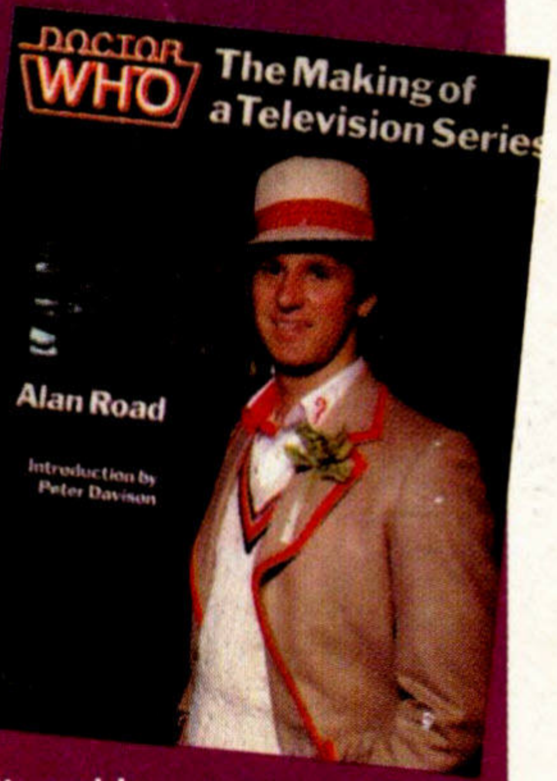
Peter worked with a new male companion for the second time, in this case the sardonic Turlough. "Mark Strickson was a lovely person, very co-operative and a good, professional actor. He had a Peter Pan look to him. I thought he was one of the best companions, and I was very sorry that he had nothing to do in *The Five Doctors* but stay behind in the TARDIS while Janet got all the action. A long time after I worked with him I called in on he and his wife at their house on the sea front at Hastings, and he was very pleased to see me. He was such a nice boy."

Doctor Who turned 20 in 1983, and Peter broke his tradition of directing one story each season to work on the prestigious anniversary special, which was designed to showcase as many former Doctors and companions as could be persuaded to assemble on a blasted heath somewhere in North Wales. He was astonished to be asked. "I said to John Nathan-Turner, 'Are you sure?' I hadn't worked with half these companions, and I didn't know what their stories were or which Doctor they were with. John said, 'Don't you worry about that, I'll explain it all.' So I started off with great apprehension – and that increased when I read the scripts . . ."

To be continued DWM

Visiting The Visitation

The filming of *The Visitation* (and bus ride to its location) was covered in detail in Alan Road's *Doctor Who – The Making of a Television Series*, published by André Deutsch in May 1982: "To early morning commuters in the streets of West London the coach and its passengers must present a curious sight. Smocked yokels sit reading their newspapers. Janet Fielding and Sarah Sutton are still wearing hair nets and curlers . . . Actor Peter Van Dissel, who crunches around inside the Android, is reading a Martin Amis paperback . . ." Recalls Peter: "They were very good, very quiet, and one just forgot they were there . . . When I was doing *EastEnders*, I had a film crew filming me for a programme called *Twenty Four Hours*, and after the first day you never knew they were there. It was the same with the stills photographers on that book." Interviewed in the book – alongside producer John Nathan-Turner, writer Eric Saward, actors Peter Davison, Janet Fielding, Matthew Waterhouse, Sarah Sutton and Michael Melia, designer Ken Starkey, production manager Ros Parker, and a rich array of other technical personnel – Peter describes his preference for directing from the studio gallery, as per tradition, rather than from the floor. "That's what I started off doing. I never believed that you could be in control on the floor because you're not with the vision mixer. In the gallery, you've got a monitor for each camera, and you may see a better shot by chance; on the floor, all you've got is one monitor with whatever the vision mixer punches up. I couldn't see any purpose in it, and I always felt it got in the way of everybody. The floor assistants don't like it either, because it makes them more or less redundant."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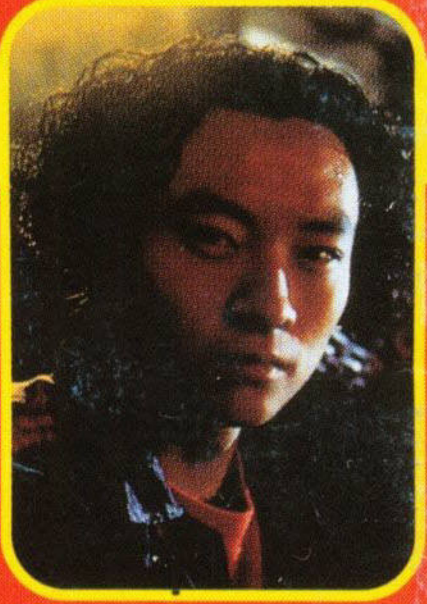

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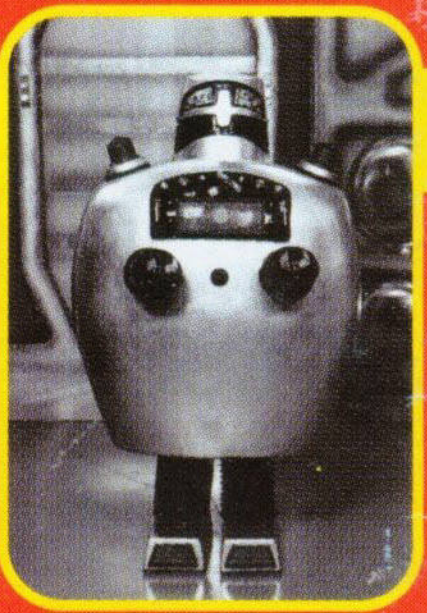

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